

# THE GRAMOPHONE

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## SEPTEMBER RECORDS

By THE EDITOR

I HAVE seen nowhere a review that praised sufficiently the Columbia records of the *Tannhäuser Overture* played by the Concertgebouw Orchestra of Amsterdam, and conducted by William Mengelberg. To my mind it is by far the most convincing interpretation I have ever heard, and quite apart from the excellence of the recording (in a concert-hall) I should recommend it for that reason alone. It is a piece of music which has been stereotyped, and for a conductor at this date to provide a fresh interpretation which at the same time does not show the least sign of straining after novelty is an achievement. It had the effect of making me feel that every other conductor had taken it wrongly. I recognise that it is probably advisable at present not to have too many individual performances of great musical works on the gramophone, and that a good academic performance has much to recommend it. Still, we are drawing near

to the time when we shall be able to pick and choose our versions more carefully, and this *Tannhäuser* gave me a sense of vitality which was exceedingly welcome. These discs (L.1770-71) also provide the best orchestral recording which Columbia has achieved. My first impression of the 1812 *Overture*, conducted by Sir Henry Wood, was of disappointment, and until the Expert Committee arrived with their new horn I was unable to endorse all that the bulletin said about it. However, with the help of that horn I was able to get a really amazing performance which filled even the Expert Committee with awe. Still, I maintain that it is beyond the capacity of any ordinary machine, and I regard the *Tannhäuser Overture* as the greater achievement. The *Cockaigne Overture*, issued by H.M.V. on two discs, is another triumph of recording; but this is a piece that one does not wish to hear too often, and I hope that the English companies are not



going to leave Beethoven and Mozart to Polydor. The *Seventh Symphony*, conducted by Strauss, was rather a disappointment. It sounds almost as if the conductor were trying to show us what a dull fellow Beethoven was. For this symphony I should like Albert Coates or Koussevitsky. It is astonishing how completely Strauss has managed to knock all the romantic excitement out of it. It reminds me of a fatigued middle-aged actress playing Ariel. The recording is excellent, but it's not much use to have electric recording if you have a rushlight conductor and an orchestra of glowworms. The Parlophone records of Klingsor's *Magic Garden* are adequate in the old style of recording, but the slow movement from Dvorák's violoncello *Concerto in B minor*, played by Emanuel Feuermann, with orchestral accompaniment, is much more than adequate. He is a great 'cellist, and he has chosen music that has not yet been recorded. And Tossy Spiwakowsky is a great violinist. He played Sarasate's *Zigeunerweisen* exquisitely. These two discs (E.10482 and E.10483) are strongly recommended. I have had several letters from people who have bought Spiwakowsky's records on my advice, and they have all been full of gratitude. Parlophone are always introducing us to new and delightful sopranos. We have another this month in Meta Seinemeyer, who sings deliciously the great second act scene from *Der Freischütz*.

I daresay I am wrong, but I cannot help thinking that the disc of Chaliapine in *The Midnight Review* and *The Two Grenadiers* is not as good as it ought to be. Whether Eugene Goossens is at fault in the orchestral accompaniment or whether it is that the great bass has allowed repetition to spoil his rendering I do not know. Anyway, the effect is nothing like as thrilling as I expected it was going to be. When I saw it unplayed on my table I thought it was sure to be a disc that I should want to put on for everybody to "show off." But no. To my mind Norman Allin's Columbia version of *The Midnight Review* remains the best. I wish I could say as much for his *Off to Philadelphia*. But no; I think that could easily be beaten. From Columbia we had a disc of *Mimi tu più non torni* from *Bohème*, and *Solenne in quest' ora*, from *Forza del Destino*, sung by William Martin and Marcel Rodrigo. This is not good. The barytone completely oversings the tenor, and neither of them has a first-class voice. By a curious coincidence H.M.V. issued the same duets in mid-September, sung by Joseph Hislop and Apollo Granforte, and that is a really first-class disc. I doubt if Hislop ever sang better on any record, and the voices suit each other to perfection. The recording is something like the best vocal recording up to date. Another beautiful vocal record from H.M.V. is that of Elizabeth Schumann in *Batti, batti*, and *Voi che sapete*. I much preferred the latter performance.

Her *Batti, batti*, however delightfully sung, does not in the least convey the dramatic state of affairs at the moment, and it sounds as if the 'cellist had mistaken the microphone for his watch and slipped it in his waistcoat pocket. I should describe it as a 'cello *obbligatissimo*. It will be waste of time for me to say that I do not care for the disc of the *Mastersingers*, because some patriotic correspondent will write and tell me that I make a point of discouraging English singing.

In the Vocalion list I should choose a really magnificent rendering of *Le Rêve Passe*, by Robert Chisholm. I have never heard this sung so well by a Frenchman. But then Mr. Robert Chisholm is better known on the music-hall stage than upon the operatic. He is not overawed either by the seriousness of the audience or the importance of himself. He sets out with the prime object of entertaining his public. Mme. d'Arco gave us the *Ballatella*, from *Pagliacci*, and *Depuis le jour*, from *Louise*, with much charm, but there was nothing else in the Vocalion list which appealed to me. Among the light vocal records from Columbia I should pick out the Will Fyffe as much the best. But of all the vocal records this month I was most glad to find at last a worthy reproduction of Marguerite d'Alvarez, which I do not hesitate to call one of the chief boons hitherto conferred by electric recording. What a relief it is when after listening to singer after singer of talent one is able to listen to a singer of genius! Mme. d'Alvarez has chosen two of her most popular encores with which to make her début in electric recording, and, believe me, it takes all the electricity going to reproduce her electricity. She has the quality of dangling some utterly commonplace string of *Ciò che si dice* words as if they were jewels sparkling on the finger of Time. Hear her sing *All things come home at eventide* to a ridiculous organ *obbligato* and you wonder how any singer could so utterly bewitch you into supposing that this must have been the very song the sirens sang. If anybody is still in any doubt what I mean by great dramatic singing let him try this record of d'Alvarez and McCormack's *To the Children*. On one side is *Homing*, evidently sung in an empty concert-hall. On the other side is *Do not go, my love*. In the last she even cheated me into supposing for a moment that Rabindranath Tagore was something more than a voluble beard. Now, may I suggest that we should have some of Debussy's *Chansons de Bilitis*? Not that Pierre Louys, who wrote the words, was a great poet, but it is time we were allowed to be shocked on the gramophone. I have counted so many silver threads among the gold that I sigh for a few scarlet ones.

There are two excellent discs of the *Moonlight Sonata*, played by Evelyn Howard-Jones from Columbia, which are wonderful value at 4s. 6d. each.



Many people will think this the best piano recording Columbia has done yet. There is another wonderful 10in. disc from H.M.V. of Marcelle Meyer. Her *Sous le Palmier*, of Albeniz, is the best performance I have heard of the Spanish master. I see we called her playing frigid last month. I found it full of warmth, though clear cut as crystal. There was a good Heifetz record, but after playing Debussy's *La Plus que Lente* he played the *Little Windmill* of Couperin *plus que vite*. You can almost feel the draught if you sit near the horn. There was an extremely pleasant 'cello record from Mr. Squire in the Columbia list, and a charming violin record from Mme. Fachiri in the Vocalion list. Finally, there was an exquisite performance of the slow movement from Smetana's *G minor quartet*, played by the Lener Quartet, and issued in one disc by Columbia. This is the only chamber music of the month. I was so anxious to say something about Mme. d'Alvarez that I have broken into the mid-September list. However, I'll leave the rest of that for another month. By the way, I did not say enough about the Arthur Pryor band record issued by H.M.V. in August (B.2327). This is definitely the best band record that has ever been published. I discovered that when I compared it with another Sousa March played by the Coldstream Band. Nothing like as good. Band enthusiasts, do write and tell me that I have put you on a good thing. It will encourage me, because I don't set up to be a judge of band records.

Now for one of those little personal requests I sometimes make. A few months ago an ardent gramophile living in China sent me an MS. to read. It takes something these days to keep me awake long over an MS. But I read this nearly right through after my evening's work, and I strongly advised its publication. It is published now, and it is called *Music and the Gramophone*. I found it told me exactly what I wanted to know about various pieces of music recorded for the gramophone. There is very little analysis of scores. It is really an excellent collection of gossip. You can find out what critics originally said about this or that famous work. You can find out the circumstances in which it was written. And it's all thoroughly interesting. Having raised the author's hopes I am anxious that he shall not be disappointed. I daresay it's foolish to tell people that a book is indispensable, but I can with perfect honesty say that I believe this book (Stanley Unwin, 7s. 6d.) is indispensable. I urged its publication for that reason, and I recommend it so whole-heartedly just because having got so much fun out of reading it myself I know you will enjoy it. It's certainly the most companionable book for a gramophile I have yet come across.

The arrival of the Expert Committee was heralded by the apparent conversion of my boat into a small

steamship, due to the presence on deck of an enormous horn with which they arrived. This had been designed by Mr. Wilson in strict deference to the higher mathematics, and had achieved, as is so often the case, a genuine beauty of form in consequence. A Triton blowing such a horn might make a Siren envious. The position of affairs, I may remind our readers, was that I had been inclined to suppose that no small sound-box could compete with electric recording, and that the Expert Committee had been inclined to suppose that the H.M.V. No. 4 would inevitably be beaten in any competition with a properly tuned small sound-box. In the end we arrived at the conclusion that we were both right, or both wrong, whichever way you like to put it. In other words, while the committee owned that for broad impressionistic orchestral effects the No. 4 sound-box was better than any small sound-box they had yet managed to produce, I was equally willing to admit that on every other kind of record the small sound-box was the victor. In a sense the Committee retired victors, because they were perfectly convinced that they could produce a small sound-box to beat the No. 4 in broad orchestral effects without losing any detail, and the adjustments they managed to make in existing sound-boxes during this week were so remarkable that I feel fairly confident in saying that they will produce this all-conquering small sound-box. I hope that this announcement will not plunge our readers into despair, because it must be remembered that for the Committee to produce these results they must carry with them yards of indiarubber tubing, enough mica to glaze a large greenhouse, dozens of spirit levels, gimlets, bradawls, pincers, and screwdrivers, not to mention a portmanteau full of sound-boxes waiting outside the fold, and another portmanteau full of sound-boxes which have been admitted. In addition to their own equipment, they had the tool-box of my carpenter, and a quantity of wood lying about for building purposes on which they fell like wolves. I should feel extremely chary about turning them loose in any house that was not already in the hands of builders, because I am convinced that nothing would deter them from tearing down partitions, unslating roofs, and even vivisection, if by such they could advance the millionth part of an inch along the road to gramophonic perfection. Certainly as things are at present it is clear that the various compromises in which gramophone makers have indulged are the only possible solution of the problem. One has to consider the sum total of rooms, the sum total of individual tastes, the question of fool-proof working, and so many other considerations before one can produce a machine that will suit everybody's pocket, preferences, and house. I have no doubt whatever that with a Balmain machine refitted



with the Wilson horn, and placed in Mackenzie surroundings, nowhere else at this moment in the whole world can even a faintly comparable performance be given of the latest recordings. But it would be ridiculous to suggest that such a per-

formance would suit the conditions in which the majority of gramophiles spend their leisure. There are neighbours to be considered, sleeping children, and perhaps more than all the fact that the average person does not really enjoy the devil's own row in his room when he comes back tired from work amid the detestable surroundings of contemporary urban existence. Not



WHO IS IT?

that the new Wilson horn is merely a device to make more noise than any other. It gives a quality and fineness to the music when used with fibre needles which I have never heard equalled, and it is equally successful with the No. 4 sound-box, the new Orchorsol sound-box, and the special sound-boxes which the Expert Committee brought down with them in hundreds. You may be able to realise their prodigality with these

sound-boxes when I tell you that most of my grates contain excommunicated members of the fold. What I am waiting for now is to hear of the arrest of the whole Committee at Weymouth, because I cannot believe that any Excise Officer will treat them as anything but a party of militant anarchists. "Have you anything to declare?" You can imagine the faces of the Customs officials when each of them declares a portmanteau full of sound-boxes tuned to favour anything from a bat's squeak to a stag-beetle's drone. Yes, I very much doubt if any of them get back to London on the evening of September 13th. Well, that is all there is to say for the moment, except that the new Orchorsol sound-box and the new H.M.V. No. 511 machine both performed in a way that surprised all the members of the Committee. As a matter of fact, they had already agreed about the merits of the Orchorsol, but there was not one of them who did not go out of his way to pay a compliment to the H.M.V. machine. Yes, there is one more thing to say, and that is to thank my six visitors for giving up so much of their time and leisure to a completely disinterested piece of investigation, and even if the only immediate result of that investigation should be their arrest as militant anarchists I feel sure that they will welcome a martyrdom in the cause of the gramophone. If you could have seen the most Mozartian member listening for two hours to jazz played by the very loudest needle procurable, and heard him murmur at the end of it that, if we ever went to war with America, whatever his age he would be the first to join up, you would realise what an enthusiast is prepared to endure for the sake of truth.

COMPTON MACKENZIE.



## The VIVA-TONAL COLUMBIA GRAFONOLA

The sumptuous luncheon given at the Connaught Rooms on September 16th by the Columbia Company to introduce their new gramophone to the press and the public was a triumph. It was organised with so brilliant an attention to broad effects and to every detail that our representative was overwhelmed with admiration for those responsible. "Everyone" was there; the luncheon itself was much the best that he had ever seen in similar circumstances; the speeches of the chairman, Sir George Croydon Marks, C.B.E., of Sir Henry Wood and of Sir Henry Coward were models of diplomacy, humour and sound sense; the demon-

stration of the new gramophone by the universally popular Arthur Brookes was admirably arranged and timed; and as if this were not enough to stimulate the press-men, each guest was presented on leaving with a finely printed souvenir envelope containing a special record and any amount of material for a "write-up": a copy of the chairman's and Sir Henry Coward's speeches; two ready-written articles, and a splendid book with the slogan "From Pedal Notes to Piccolo": and another "The Revelation of the Drawn Curtain." It was all so fitly done, with such good taste and good humour and good sense, that the V.T.C.G. has at any rate had a staging worthy of Versailles or Locarno.

The machine itself must of course be left to the experts, so far as THE GRAMOPHONE is concerned.



# THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN  
Some Columbia "Celebrities"—II.

I INTEND to be just as exclusive in my selection from the masculine as I was last month in choosing from the feminine side of the Columbia super-catalogue. It sounds a trifle invidious to make these distinctions, but, after all, how are they to be avoided if one wants only to deal with real



CAMPANARI

"celebrities," un-mixed with the would-be's, and, further, to avoid covering the same ground twice, writing about records that have already been dealt with? This latter risk is the more difficult to escape in the present instance because the number of men and their records is larger. I shall get

out, however, by truthfully confessing that to me they are all less interesting—the men, I mean, not the records; the individuals, not the artists. I know less about them, and, consequently, can dismiss them with fewer words.

For instance, take the tenor with the longest list to his name—Florencio Constantino. I never saw this excellent singer upon the stage, though I met him more than once at the Columbia *atelier* in New York. He made his reputation much more in South than in North America, and I think he never sang at Covent Garden. This did not, however, prevent his being the possessor of a fine voice and an admirable exponent of the legitimate Italian school, as exemplified in the past by Campanini and Tamagno. Proof of which statement is to be found in the fact that, although it must be nearly twenty-five years since Constantino first sang for the Columbia, the majority of his records—I am not sure whether he re-made any of them or not—are as good to-day as they were then. He was the first operatic tenor of any distinction to sing for this company. He gave them the *fine fleur* of a wide repertory, which has since been faithfully imitated and repeated by every tenor associated with the gramophone, from Caruso downwards. Truth to tell, Constantino was one of the pioneers at the game; and for many reasons

I feel a particular respect for any artist who was clever and persevering enough to overcome the difficulties and obstacles that beset the recorder of those early days.

I have on previous occasions said all that it was necessary to say about Constantino's records of the more hackneyed solos. In many of them (see Columbia list) he is quite good; in others he does not, I allow, compare with the pick of the younger tenors. His tone is "whiter" than theirs, he takes more breaths, and he sometimes gives the impression of being tired; though next moment he will wake up and come out with a ringing high note—witness his top C at the end of *Di quella pira*—that scouts the very notion of fatigue. But perhaps the point that strikes you most is the variety of his phrasing and the skill with which he adapts his style to the music he is singing. This faculty he illustrates notably well on a 10in. disc (A.848), with on one side the *Inno trionfale* from Meyerbeer's *Le Prophète*, and on the other the air, *Deh! non mi ridestar*, from Massenet's *Werther*. A similar contrast occurs in A.706, where he gives the *Ecco ridente* from *Il Barbiere* and Buzzi-Peccia's lively serenade *Lolita*.

A tenor for whom I entertain a genuine admiration is Alessandro Bonci, a contemporary and rival of Caruso and Constantino, and perhaps the most finished vocalist of the three. I often wonder why he has not done more work for the gramophone. Now well on in the fifties, he has had a busy career in every part of the operatic world, including Covent Garden, where he made his debut with Melba in *La Bohème* in 1900, and three years later again appeared with Maria Barrientos and Titta Ruffo in *Il Barbiere*. He was also here in 1907–8, winning especial success as the Duke in *Rigoletto* and as Faust, but since then he has sung chiefly in New York or Chicago. Bonci's total contribution to the Columbia collection amounts to a



GIOVANNI ZENATELLO



mere half-dozen discs; but they are all first-rate of their period and well worth hearing. The fine "covered" quality of his tone is displayed with



RICCARDO STRACCIARI

delightful musical effect in every instance—in the *Rigoletto* airs (D.8083), in the usual *Tosca* numbers (expression without exaggeration), and the excerpts from *Manon Lescaut*.

Next on my list comes Giovanni Zenatello; but about that powerful *tenore robusto* I

have nothing fresh to say, except this. His records undoubtedly sound to better advantage on my new H.M.V. machine than they did when I wrote concerning them in THE GRAMOPHONE two years ago. I have listened carefully once more to *Celeste Aïda* and *Cielo e mar* (A.5400), to *Vesti la giubba* and the *Siciliana* from *Cavalleria* (A.1235), and to the splendid duets with Emmy Destinn and Maria Gay, and I have been well rewarded for my pains. There only remains to suggest that before it is too late Zenatello had better make a few records of choice passages from Verdi's *Otello*, in which opera, now that Tamagno is gone, he is indisputably without a rival. In the recording-room he would probably be more careful to preserve the even quality of his voice than he is on the stage, when carried away by the excitement of the dramatic situation; and he could certainly dispense entirely with that mottled make-up which at Covent Garden last June rather spoilt the effect of *Otello*'s most serious moments. Why not record the big duet of the second act with Mariano Stabile?

Another revised impression that I would like to chronicle, since it comes into this same category, is Hipolito Lazaro's record of the *O Paradiso* from Meyerbeer's *L'Africaine*. There is still, and always will be, an excessive amount of *vibrato* in the last part, but in all the rest of it the tone is so superbly rich and the startling power of the high B flats so brilliant that I must now place Lazaro's rendering of this air among the very best that the gramophone can boast. On the other side, too, he gives a rendering of the difficult aria, *A te, o cara*, from Bellini's *I Puritani* (7343), which is almost

equally meritorious. When one listens to this magnificent organ one can only regret that its owner has not yet paid a visit to this country. He would not regret it, I am sure, if the chance came his way; and he might do worse than add a few more records to the Columbia catalogue whilst winning the enthusiasm of the new Covent Garden *clientèle*. There is no need for me to dwell afresh upon the efforts of Ulysses Lappas, Tom Burke, Frank Mullings, or the other well-known tenors whose names further grace this honoured roll. I will come at once to the deeper voices.

From the harvest of the baritones one misses the formerly conspicuous work of Giuseppe Campanari, among the earliest of Columbia "celebrities." I understand that with few exceptions his records are now all withdrawn. There remain, nevertheless, his two airs from *Le Nozze, Se vuol ballare* and *Non più andrai* (A.740), just to remind one what a splendid Figaro he was. This was the character (only it was in Rossini's, not Mozart's opera) that he made his début at Covent Garden so long ago as 1898. But I fancy he sang here no more after that season, when his Amonasro also won high eulogy. Campanari's career unfolded itself chiefly at the Metropolitan Opera House, New York, almost concurrently with that of Marcella Sembrich, with whom he was constantly associated. He had a voice of extremely sympathetic quality, and was a talented, conscientious artist. He was, moreover, a worthy comrade of Constantino among the pioneers who helped to lift the Columbia work out of the rut of cylindrical comic songs and cheap negro minstrelsy.

In the latest issue of the catalogue Riccardo Stracciari is set down as "One of the world's few great grand opera baritones." It all depends, of course. Allowing the "few" to be correct, I will not be critical enough to deny the justice of considering Stracciari amongst the elect, provided he does not object to being judged by that standard. His voice records well, and he is unquestionably a sound artist, as I have often declared when



NORMAN ALLIN



writing about his work; but beyond that I do not feel inclined to go. Let us therefore avoid comparisons with Battistini, Titta Ruffo, and one or two more of that class, and simply admit Stracciari to a place among the "celebrities," because he can hold his own in first-rate company and because his singing always gives pleasure. That is quite sufficient. Another baritone, Ramon Blanchart, has set himself no less ambitious tasks without achieving a similar measure of success. The trouble is that his voice is unsympathetic and of very ordinary quality, allied to a style completely devoid of charm. Anyone who may consider this judgment harsh is hereby requested to listen to his *Eri tu* (A.5207). He has also done

a large number of duets with other artists, the best of which is the one from Verdi's *Forza del Destino* (*Solenne in quest'ora*, A.5184), because seven-eighths of it is sung by Constantino and the remaining eighth by Blanchart. The records by Cesare Formichi have been amply reviewed already.

Among the basses José Mardones and Norman Allin must be accorded an equal right to share the leading place; the former in virtue of adequate examples of the old Italian school, the latter for his consistent meritorious work in the various departments of opera, oratorio, and song-recording. Norman Allin's industry is remarkable; and when he is good he is "very, very good."

HERMAN KLEIN.



## The WAGNERIAN'S RECORD LIBRARY

### II.—A Specimen Collection—By PETER LATHAM

TO listen to a number of Wagner records and draw conclusions from what you hear is one thing; to make specific recommendations is quite another. The tastes and requirements of gramophiles differ so widely that any attempt to compile a list that will satisfy everybody is foredoomed to failure. We all agree, probably, in our dislike of scratch, surface-noise, and so on, but here unanimity ends and as regards interpretation, methods of recording, and the relative values of various musical extracts our opinions show a healthy independence. Some of us regard the reproduction as the paramount consideration, others are prepared to put up with an inferior record if it gives them the particular passage they wish to hear, others again place the beauty of a lovely voice above everything else—and so on, *ad infinitum*.

Under these circumstances I wish to emphasise (what should be sufficiently obvious) that in submitting a list of thirty records that have pleased me I can offer no guarantee that they will please anyone else. There is only one way by which a prospective purchaser can insure himself against disappointment and that is by hearing his records through before he puts down his money. I can stand by his side and offer friendly advice, but the ultimate responsibility remains with him.

I assume, therefore, that I have entered the shop of some energetic and up-to-date dealer, on whose well-stocked shelves may be found every one of the four hundred or so Wagner records to which I have recently been listening. With me is a keen Wagnerian prepared to spend about £10. Unfortunately, the silly fellow has only lately become a gramophile, and though his newly-kindled en-

thusiasm has led him to secure any number of catalogues yet these have not helped him much; he has heard so few Wagner records for himself and is so ignorant of what the various companies can do, that he is at a loss to choose among the host of attractive titles that he has discovered. He begs me therefore to assist him. His taste, as I know, extends to the whole of the master's work, and he desires his collection to be as representative as possible. He holds no brief for any particular company or any particular artist, and asks me to make my selection as varied as I can. As to the duplication of items, he realises it may be inevitable but wants it reduced to a minimum.

Acting on these instructions to the best of my ability I go ahead, call an assistant and bid him fetch us the following thirty records, with which my friend and I retire to an audition room.

#### THE FLYING DUTCHMAN.\*

**The Love Duet.** Parlophone E.10182. Emmy Bettendorf and Werner Engel.—This is the duet between Senta and the Dutchman near the end of Act II. Side 1 begins with Senta's words "Versank ich jetzt" and goes straight on to the end of the section ("durch mich zu Teil!"), only omitting part of the *cadenza* at the end. Side 2 starts about 110 bars later ("Ach, könntest das Geschick") and goes to the end of the duet ("der Treue sein!").

#### TANNHÄUSER.

**The Venusberg Scene.** H.M.V. D.1071-2. Albert Coates and Symphony Orchestra (three sides).—After two or three bars that I have failed to trace, we find ourselves at *Molto Vivace*,

\* All these recommendations are based on experiments made with a new H.M.V. (table grand) model, and a No. 4 sound-box. The needles used have been for the most part loud steel, but I have occasionally resorted to medium or soft steel or even fibre where it has seemed likely that these would give a more satisfactory result.



fourteen bars before the rise of the curtain. Thence, skipping of course the end of the *old* overture, we go straight on to the end of Scene I., the short choral passages being sung, as they should be. On the odd side is the introduction to Act III.; this is uncut, but stops twenty-four bars short of the end.

**Dich, teure Halle** (Elizabeth's greeting). Polydor 65627. **Frida Leider.**—This song constitutes Act II., Scene 1. It is given complete, the orchestra starting just before the entry of the voice. On the back is the *Liebestod* (*Tristan*), also complete.

**Oh, tu, bell' astro incantador** (Oh, Star of Eve). H.M.V. D.B.194. **Battistini.**—This song comes in Act III. just before the entrance of Tannhäuser. Battistini sings it all, including the preliminary *recitative*. On the back is *Ma come dopo il nemo*, from Massenet's *Werther*.

### LOHENGRIN.

**The King's Prayer and Finale, Act I.** Columbia L.1714. Five soloists, chorus, and orchestra.—The *Prayer* comes just before the fight (Act I.) between Lohengrin and Friedrich, and the orchestra starts a bar or two before the king begins. The first side ends at the opening of the actual combat, but the other carries straight on after a cut of only nine bars and goes to the end of Elsa's brief song of gratitude to her champion. After this there is a cut of fifty-nine bars, and then we are taken to the end of the Act.

**The Love Duet.** H.M.V. D.931. Florence Austral and Tudor Davies.—This is a complete version of Act III., Scene 2, up to the end of Lohengrin's solo beginning "Athmest du nicht." It occupies two sides.

**Lohengrin's Narration.** H.M.V. D.B.681. Joseph Hislop.—This famous number (sometimes called "In distant lands") makes the climax of Act III., Scene 3. It is recorded in its entirety. On the back Hislop gives us the *Prize Song*. As the chorus is missing from this the company have curtailed the interludes between the verses, but the solo part is complete.

### THE RHINEGOLD.

**Prelude.** H.M.V. D.1088. Albert Coates and the Symphony Orchestra.—This is recorded complete up to the entry of the voices. On the back is *The Ride of the Valkyries*; what is used is, I think, the usual concert version, which it is not worth while to try to disentangle from the operatic score.

**Entrance of the Gods into Valhalla.** H.M.V. D.503. Sir Landon Ronald and the Albert Hall Orchestra.—*Side 1* begins about ten bars before Donner produces his lightning flash, and concludes sixteen bars after the point where Wotan should start singing (there is no voice in this record). *Side 2* opens where the Rhine-maidens are first heard (three or four pages after the end of *side 1*); we are given the sixteen bars of their song (still without voices), which the orchestra then repeats with different scoring. The instruments next begin another variation of this, but think better of it, skip fifteen bars to the second half of the song, and go on from there to the end of the opera.

### THE VALKYRIE.

Winter storms have waned and Siegmund draws out the sword. H.M.V. D.679. Tudor Davies.—*Side 1* begins with the words "Dich selige Frau" about thirty bars before the wind blows open the door of the hut (Act I.), and goes on to "Liebe und Lenz!" the end of Siegmund's solo. *Side 2* runs from the opening of Siegmund's solo "Siegmund heiss' ich" to the end of the Act, omitting the ten bars where Sieglinde should come in.

**Love Duet** (Act I.). Polydor 72934. Frida Leider and Lauritz Melchior.—This double-sided record exactly fills the gap between the two sides of the H.M.V. disc just mentioned.

**The Ride of the Valkyries.** H.M.V. D.1088.—See above, under *Rhinegold*.

**Wotan's Farewell.** H.M.V. D.B. 440 (two sides). Clarence Whitehill.—This begins ten bars before Wotan's opening words ("Leb' wohl," etc.), and ends at the change to four sharps after he has kissed Brünnhilde asleep, the five bars immediately preceding the record of the *Fire Music* (D.B.439) being added as a *coda*.

**The Fire Music.** H.M.V. D.B.439. Clarence Whitehill.—We start eight bars before the opening of Wotan's invocation to Loki ("Loge, hör'!") and go on to the end of the opera. On the back is *Amfortas' Prayer* (*Parsifal*); the scene here is that immediately following the procession with Titirel's

coffin (Act III.), the orchestra beginning three bars before Amfortas' words, "Mein Vater." The extract ends three bars after the end of his appeal.

### SIEGFRIED.

**The Forging Song** (Act I.). Polydor 72857 (two sides). Melchior.—Siegfried is blowing the fire with the bellows. The orchestra starts four bars before he sings (the first time) "Nothung! Nothung! Neidliches Schwert!" and *side 1* gives the whole of the song, ending at the beginning of Mime's part. There is a considerable gap after this, *side 2* starting at the change to one flat, where Siegfried sets to work with the hammer ("Ho-ho! Ho-ho! Ho-hei!"); it runs to the point where he "plunges the blade into the pail of water," but omits the few bars allotted to Mime.

Siegfried follows the forest bird. H.M.V. D.701. Tudor Davies and Bessie Jones.—This is the *Finale* of Act II.; it starts at the direction "Lebhaft," immediately preceding Siegfried's request to the bird to find him a companion and goes on to the end. The other side (*Brünnhilde hails the radiant sun*) takes us from the instrumental bars before Brünnhilde's first words, "Heil dir, Sonne" to "Du Wecke des Lebens, siegendes Licht." Brünnhilde's part is sung by Austral.

**Brünnhilde recalls her Valkyrie days and Finale of the Opera.** H.M.V. D.702. Austral and Tudor Davies.—*Side 1*: The orchestra plays the prelude to Brünnhilde's song "Ewig war ich," after which we get this song in full and the thirty-five following bars allotted to Siegfried. *Side 2* starts twenty bars after the end of *side 1*, but after giving us twenty bars, skips the next thirty or so and goes on "Ob jetzt ich dein?" From here we get a straight run to the end.

### THE DUSK OF THE GODS.

**Parting of Brünnhilde and Siegfried.** H.M.V. D.703. Austral and Tudor Davies.—This double-sided record contains the whole of the love scene between Brünnhilde and Siegfried in the prologue to the opera.

**Siegfried's journey to the Rhine.** H.M.V. D.1080 (two sides). Albert Coates and the Symphony Orchestra.—This gives the music from the end of the previous record to the end of the prologue. It also contains (at the beginning) the music immediately preceding D.703 (see above), beginning one bar before the indication "Dawn," and going on thence for fifty-one bars before skipping to the end of the duet.

**Siegfried's Funeral March.** H.M.V. D.1092 (two sides). Albert Coates and the Symphony Orchestra.—We begin with the music (two bars) accompanying Siegfried's very last words, and go on till the sixth bar after the indication "Third Scene."

### TRISTAN.

**The Love Duet** (two sides). H.M.V. D.737. Austral and Tudor Davies.—*Side 1* starts with the words "O sink' hernieder," the opening of the quiet section that precedes Brangäne's warning call. After about forty bars of this (ending "Welterlösend aus") there is a cut. We are next given the nine bars before Brangäne begins, and Brangäne's song itself (in full). *Side 2* picks up the thread at Tristan's "Soll ich lauschen?" after Brangäne's second warning. From here we have about seventy bars, ending with Isolde's "Aus dir er je erwacht?" Next we skip twenty-four bars, and then go from "Wie es fassen" (Tristan) to the end of the scene.

**Tristan's Vision.** Columbia L.1551. Sir Hamilton Harty and the Symphony Orchestra.—Shortly before the shepherd sights the ship (in Act III.) Tristan faints; on recovering, his first whispered words are "Das schiff?" The record, in which the voice part is omitted where unimportant, and otherwise played instead of sung, begins a bar or two before this, and goes to "Wie schön bist du" with the next three or four bars as *coda*. On the other side is part of the *Good Friday Music* which I notice under *Parsifal*.

**Liebestod.**—Frida Leider's Polydor record of this is already included. See under *Tannhäuser*.

### THE MASTERSINGERS.

**The Prelude.** H.M.V. D.590 (two sides). Albert Coates and the Symphony Orchestra.—Complete.

**Duet, Sachs and Eva, Act II.** Parlophone E.10443 (two sides). Alfred Jerger and Emmy Bettendorf.—This is a long, uncut extract from Act II., beginning at "Gut'n Abend, Meister!" immediately after Sachs' great monologue, and going to "Sein Glück ihm anders wo erblüh'!" (Sachs).



**Quintet and Orchestral Interlude and Procession of the Guilds.** H.M.V. D.756. The singers include **Austral, Tudor Davies** and **Robert Radford**, and on the second side there is a chorus.—We begin sixteen bars before the change to six flats that announces the quintet and go to the end of that number. *Side 2* takes up the music after a break of fifteen bars and stops with the arrival of the boatload of girls.

**The Dance of the Apprentices and The People's Homage to Sachs.** H.M.V. D.757. Orchestra and chorus under **Albert Coates**.—This record begins where D.756 (see above) leaves off, and *side 1* ends twenty-seven bars after "The Mastersingers' procession starts." Twenty-seven bars later we reach the opening of *side 2* which closes seven bars after the people's last "Heil!" to Sachs.

**The Prize Song.**—Joseph Hislop's H.M.V. record of this has been already included under *Lohengrin*.

### PARSIFAL.

**The Grail Scene.** H.M.V. D.1029 (two sides). **Radford, chorus and orchestra**.—Immediately after "daylight returns" to the temple of the Grail the key signature changes to three flats and the chorus begins. *Side 1* starts fifteen bars before this change of signature and goes on to the end of the choral section that follows. There is a cut of twelve bars between the sides and then we get the remaining portion of the Act.

**The Good Friday Music.** Columbia L.1550-1551 (three sides). **Sir Hamilton Harty and the Symphony Orchestra**.—This starts with the *Parsifal* motif in the orchestra accompanying Gurnemanz' words, "So ward es uns verhiessen," and goes straight on to the music to Parsifal's "So lieblich traute zu mir" (there are no voices in the record). Then, after a cut of eleven bars we are carried to the end of the section (the short orchestral *coda* following Gurnemanz's "Unschuldstag erwirbt"). The hearer will notice that there are also two places in which a single bar is omitted, but it is needless to give references for these. On the odd side is *Tristan's Vision* (*Tristan*) which has been mentioned in its place.

**Amfortas' Prayer (Act III).**—A record of this by Clarence Whitehill has been included. See under *The Valkyrie*.

### THE SIEGFRIED IDYLL.

**Vocalion K.05157-8.** Stanley Chapple and the Modern Chamber Orchestra.—Complete on four sides.\*

It would be superfluous for me to comment individually on every one of these records; my space is limited, and they have all, or nearly all, been reviewed at one time or another in the pages of THE GRAMOPHONE. I shall be content therefore to cast a casual glance over the list, only singling out an extract here and there for special mention.

I am sorry that I have not room for more than one record from *The Flying Dutchman*; it is a work that holds a strong attraction for me and I would willingly have added another number or two. But, being limited to one, I cast my vote for the duet—the first of Wagner's great love scenes. The music has much of the transparency of pre-Wagnerian opera, albeit vitalised by a strain of genuine passion that gives promise of what the years were to bring. And the vocal parts stand out against the instrumental background in a way

that affords fine opportunities to singers who know their business. Bettendorf has just the gifts required, a pure tone and a natural instinct for phrasing; she can trace a melodic curve with an accuracy and an appreciation of its subtlety that put the sculptor and his chisel to shame, and she has a complete command of every shade of colour within the limits that her voice allows. Werner Engel, fine singer though he be, is undoubtedly her inferior as regards delicacy and refinement, but his voice has the great merit of blending well with that of his partner and he shows himself a true artist in the restraint with which he subdues his robust tones so that they shall not overwhelm the gentle warblings of Bettendorf. Of the reproduction I say nothing; the record would not be on my list if I had not found it satisfactory in this respect.

It will be noticed that I have included the Battistini record of *Oh, Star of Eve*, which I discussed in my last article, although the extract on the back is not by Wagner. The Wagnerian need not be intolerant and personally I value the *Werther* item hardly less than its companion. Those who disagree with me will probably prefer Friedrich Schorr's splendid performance of *Oh, Star of Eve* (Polydor 65598) with an excerpt from *The Flying Dutchman* on the back.

There is a rendering of *The King's Prayer* (*Lohengrin*) by Richard Mayr (Polydor 65653) which surpasses in my opinion the Columbia version I have selected. But I have chosen Columbia partly because it covers more ground, even more on account of the fine *ensemble* and choral work that follow the *Prayer*, and most of all for the really first-rate recording. The H.M.V. record of the *Love Duet* would be cheap at almost any price, and so would Hislop's singing of the *Narration*. Finance apart, we do have to pay for Hislop's disc, for on the back of it is the *Prize Song*, and, as we have no room for two Prize Songs, the splendid Tudor Davies record and many others have to go to the wall.

The *Prelude* to *The Rhinegold* would have to be included even if it were an inferior record, on account of the colossal *Ride of the Valkyries* on the other side. As a matter of fact, it is far from being inferior and the music is some of the most imaginative ever penned; but I shall not be fully satisfied till the Chorus of Rhine-maidens has also been recorded by H.M.V. The full force of that mighty chord of E flat which occupies the whole side is only apparent when the voices have entered, bringing the change of harmony with them. At present the effect is incomplete; it is as if one were assisting at the creation of the world and the work stopped short of its crowning achievement—the creation of man, symbolised by the entry of the living, articulate human voice. I am a staunch admirer of the record of the *Entry of the Gods* even

\*There are so many different editions and translations of Wagner's operas that the usual mode of reference by page, line, etc., is of little use. Consequently I have been compelled to adopt the more cumbersome method of quotation, giving my extracts in the original German (which is the same in all editions) regardless of the language used by the singers. Where, however, a stage direction is referred to I have used English, since these are always translated in much the same way. Often, too, I have counted bars and once or twice (in the case of long extracts) pages. By a "page" I mean a page of vocal score, but this is only a rough guide which I have endeavoured to make more exact in other ways. I should be glad if any reader who discovers an inaccurate, incomplete, or ambiguous reference would write and let me know.



while I deplore the lack of taste which is responsible for the sentimental repetition of the Rhine-maidens' song on the other side. It has been urged against this disc that in the concert hall no orchestra could make quite so overwhelming an effect with Donner's storm. This may be so; but at least every orchestra tries, and if the technique of recording for the gramophone enables the players to "bring it off," surely that is a matter for congratulation.

The first two records of *The Valkyrie* that I have recommended cover between them practically the whole of the love scene between Siegmund and Sieglinde. This is music that we want badly and, as often happens, it is Polydör that fills the gap which other companies have left. Incidentally, Leider and Melchior have set a standard which it will not be easy for anyone to surpass. My choice of Whitehill's records of *Wotan's Farewell* is not likely to find favour with the many admirers of the new process orchestral version (H.M.V.). I can't help it; the voice is, I maintain, essential to this extract, and even if the new process disc were as good as the *Trauer Marsch* (which it is not) I doubt whether I should change my mind.

The *Siegfried* records and those of *The Dusk of the Gods* I leave to speak for themselves, only stopping to add my weak voice to the sonorous organ of Mr. Ernest Newman in his enthusiastic eulogy of the *Journey to the Rhine* and the *Death March*. If I were allowed only two Wagner records I fancy it would be these that I should choose.

Leider's version of the *Liebestod* was sure from the start of a place on my list; but I hesitated long over the other *Tristan* records. The H.M.V. *Love Duet* suffers from hurry and is not so clearly reproduced as one could wish. But some extract from this wonderful scene one must have, and I know of no better one. The Columbia *Tristan's Vision*, excellent orchestrally, lacks a voice, and for that reason I should prefer Polydör 65695, where the part is very adequately taken by Otto Wolf. But I wanted the whole of the Columbia *Good Friday Music* (where the absence of the voice seems to me a positive advantage), and that decided me.

There are so many good records of *The Mastersingers* that any selection is bound to be criticised. I can only say that I have done my best to get a varied and representative set. There is a Parlophone record of the quintet in which Bettendorf takes Eva's part, but though I yield to none in my admiration of this artist, yet Austral also is no mean singer and the excellent balance—vocal and instrumental—of the H.M.V. record puts it, I think, quite definitely above the other.

I shall gain more enemies, I am afraid, over my three *Parsifal* suggestions: the H.M.V. series is so popular that I shall certainly be told I ought to have included more than one record from it. This, however, is a matter on which I have already

explained my views in a previous article, and I need not repeat what I then said.

Finally, I should warn readers that I have not included in my survey any records reviewed in THE GRAMOPHONE later than July, 1926; there are, indeed, at least two discs mentioned in the July number that I have not yet heard. I propose to wait till I reach the end of my series of articles and then add a note on the more recent issues.

Any information or criticism that readers can give me will be very welcome and I shall be glad to answer, if I can, any questions to which a brief reply is possible. At the same time I wish to point out that the list I have given represents only the foundations of a Wagner library. In my choice of records I have constantly had in mind the superstructure that remains to be added and this consideration has exercised a decisive influence more than once—as in the case of *Siegfried*, where I have preferred the record of *Siegfried follows the Forest Bird* to any of the "Forest Murmurs" *pot-pourris*, because I wished to leave room for a completely independent vocal record of the forest scene to be added later. For the same reason I have, on the whole, shown a preference for uncut extracts. In my next article I shall try to bring forward thirty more records that will fill some of the most glaring gaps in the present set, and there will be many in this second list that I consider every bit as good as most of those in the first. I trust, therefore, that readers will bear in mind the enormous difficulty of making any selection of this kind, and that they will not accuse me of important omissions till they have all the evidence before them.

PETER LATHAM.

NOTE.—May I thank those readers who have so kindly written to me with reference to my previous articles? Their letters have been exceedingly useful and are receiving attention. I hope, if space permits, to devote a special section of a future article to those points that are of general interest.—P.L.

## COMPETITIONS

Entries for the September Competitions may be sent in up to the 6th (overseas readers only to the 16th).

COMPETITION A.—For the best *short story or anecdote* concerning gramophone matters. Limit, 150 words. Any number of entries may be sent in. Prizes: One Guinea's worth of records (winner's choice) and three consolation prizes of copies of "Music and the Gramophone."

COMPETITION B.—For the best *Programme of Ten Gramophone Records* suitable for a Christmas party. Prizes: The same as for A.

The Editor's decision is final and he reserves the right to use any of the stories or programmes for publication.

Entries should be addressed to THE GRAMOPHONE, 58, Frith Street, London, W.1, and marked "Competitions" on the envelope.



# THE GRAMOPHONE IN SCHOOL—II

## A NEW FEATURE *conducted by* W. R. ANDERSON

THE uses of the gramophone in school are many, and most of them are obvious. It can take the place of an orchestra at school assembly, or of an organ at religious exercises (though I do not think the recording companies have yet brought out records specially intended for this latter occasion). For marching, and for various drills, there are plenty of rousing pieces, and for folk-dancing the H.M.V. records of the Black Diamonds Band, the Victor Military Band, and the Folk Dance Band (September, p. 169). At gymnastics music stimulates the mind to accurate direction of the muscles. The effect is analogous to that which takes place when a hidden orchestra plays while cinema pictures are being taken. The performance of suitable pieces attunes the minds of the actors and, I am told, helps considerably to overcome the unstimulating effect of the surroundings in the studio. It is not always practicable to have the music, but its effect, when it can be used in comfort, is undeniably valuable. (Those who rehearse school plays might try it in the later stages of practice.) As an accompaniment or background to almost any kind of exercise which aims at increasing co-ordination of nerve and muscle music serves a small but useful end.

Records to accompany class singing or massed singing are apparently not yet on the market. Indeed, one rather surprisingly neglected side of recording is that which concerns all graded school musical instruction. There are, of course, hundreds of excellent records that can be made to serve educational purposes; but no company has yet provided a systematically graded and wide-ranging series of records for use in school. Particularly is the want of these felt by those engaged in work with the smallest children and with those commonly called "juniors." This seems to me the weak spot in the educational panoply of all the recording companies. I would here pay a tribute to the goodwill and zeal displayed by several of them in throwing themselves into various kinds of educational work. Granted that this makes good new business, we must agree that the companies' spirit has been excellent, their intention generous, and their actual achievement notable. There yet remains something to be done, and there are expert teachers of youngsters who could, in conference, place the results of their experience before the recorders and plan a sound and sufficient scheme of records for various school uses. I hope that one or more of the companies may take up this matter and deal with it thoroughly. Of their capacity to do so eminently well we have not the least doubt.

In another department of musical reproduction (that of mechanically performed piano music) special apparatus will soon be available for the school song class, whereby a song will be played—voice parts and accompaniment together—while the pupils have the music in their hands, and then they will sing the song to a perfectly-played accompaniment only. Those who have known the not infrequent difficulty of finding a really good accompanist in school will appreciate this service especially. Is it not, in passing, a reflection on either the methods, the material, or the human instruments in music teaching, that several years of lessons at the piano too often turn out a grown-up person unable to play even a simple accompaniment at sight, or after a little practice? It may be a still greater reflection on the pupil, or the lack of time and opportunity for practice may be at the root of it—I have my own opinions, based on a good many years' teaching experience, about that—but the truth is that decent accompanists and sight readers are still much too scarce. It ought, of course, to be considered a disgraceful thing in a person who has had piano lessons for, say, four or five years if he cannot play a simple piece nicely at sight. In the days of Elizabeth every educated person was expected to be able to sing at sight music more difficult and less conveniently printed than an easy part-song by Pinsuti or Barnby; and very many could play at sight, too. In some ways our standards have gone up, but in that direction they have declined.

There is room, then, for records embodying both voice-parts-plus-accompaniment and accompaniment-only of a good range of school songs, chosen by practical teachers—preferably by those who go in and out among the schools and know which are the favourites among the scores of good songs now being written. There will be no danger of their choosing any of the hundreds of bad ones that come out also. Many of these find their way into the classes, and in odd corners the wildest capers are cut by keen but untrained people. I remember that one of my friends, inspecting, found a teacher who complacently told him that she was "putting the class through the Clara Butt repertoire!" Well, that would include Handel's *Largo*, a grand little tune; but words fail us when we remember what other things such a list would include. Every teacher knows that such persons are not common, but that they do exist—earnest, enthusiastic souls, going about their devastations with the innocent relish of the child giving castor-oil to pussy "because it's good for me."



Then we might have some model records of school songs sung by a select choir of well-trained children. One of the best ways of teaching singing is to provide a good model. The elementary school teacher cannot always be expected to have a trained voice, though the great majority can produce a pleasant vocal tone. But the child, who is a marvellous imitator, can more quickly learn to distinguish between good and bad tone, to aim at the good, and not to rest satisfied until he gets it, if he can hear, again and again, a few really fine models. Of course, wonderfully fine singing is to be got from children already, without such aid; one has only to hear them at competition festivals to realise how great is their capacity to produce ravishingly beautiful music; but the best of these choirs are usually trained by people with particular natural aptitude for the work, who spend much time in hearing good singing and in studying the whole subject. The "general practitioner" teacher can rarely give a great deal of time to music, and, naturally enough, has often no special aptitude either for singing or teaching singers. He would appreciate the model records. Now that really good choral reproduction is possible we ought to have quite a number of such records. They would command a wider sale than merely among teachers. At the festivals one finds, time and again, that people are more moved and delighted by the children's singing than by anything else. A great many hearers would like to possess records of the very best work of the finest children's choirs. Will not one of the enterprising companies give us a few examples? The songs need not all be very simple—though, for school use, they should cover a good deal of ground, and be some in unison and some in two parts. Some admirable, artistic songs exist in more than two parts; but few three-part songs are suitable for children with unbroken voices, for the lowest part is sometimes trying. Quite a number of two-part and unison songs are interesting enough to please the average hearer; some by Parry, Stanford, Dyson, Dunhill, Grace, and many other composers come to mind. If the recording companies will take wide and broad-minded advice, spare no pains to learn where the finest singing is to be found (experienced festival adjudicators can tell them of half a dozen places up and down the country; there is no "best district"), then experiment in placing and recording the voices with as much care as they use in reproducing adult choral singing, and finally (and this is very important for schools) issue the records at a cheap rate, I believe they would gratify a large number of their clients, and provide something really useful that would be welcomed in the schools. I hope teachers will, as they have or can make opportunity, urge this upon the companies.

In suggesting some (not all) of the many uses of the gramophone in school, I leave for fuller notice

later some of them that are merely mentioned above. I want to take up a little more fully the matter of teaching appreciation by the aid of the gramophone. Again I use the word "appreciation" not as meaning a separate subject, or a side of music-teaching detached from other music lessons, but as a permeating, leavening influence, that comes naturally into every musical activity, and increases its value as a means of training the senses. Just as, we are told, a spoonful of a certain beef extract greatly increases the food value of anything with which it is mixed, so the appreciation-extract strengthens and deepens the work done in the music class—the work of impressing young minds with the beauty and significance of ordered sound.

What are some of the basic qualities we need to develop in children's minds in order that appreciation work may be fruitful? Precisely those that the newer methods of training, which encourage independent thought, strive to bring out and use. In this respect (as I shall urge more than once in these papers) music ought to be thought about largely as any other mind-training subject is considered. But music, as I tried to suggest last month, is concerned with the heart as much as with the mind. Rightly considered, it is a wonderful blend of absorbingly interesting problems and delights for the mind, and heart-easing joys for the soul. He who goes about to help others to appreciate music must have experienced these dual pleasures; he should understand something of the constitution and scope of each and have some little philosophy concerning them, and he must, above all, be *moved* by music; that is, he must have felt the power of music working upon him, both to "inspire" him, as we say, and to spirit him out of himself. I am convinced that though the unphilosophic, unscientific person who is largely and deeply moved by fine music is often a poor conveyer to others of ideas concerning it, yet the hard-headed capable musical mechanic who cannot put his hearers in the way of finding out the power of sound to delight and thrill them is not to be preferred before him. The ideal teacher puts you on the right track for understanding and enjoying music, first by feeling and reasoning, then by learning how to convey lucidly and vividly the teachable fruits of his mental and emotional experiences; and this is indeed a matter for much time and thought. I do not think that anything very useful has yet been written about this matter of teaching appreciation, *considered in its full meaning*. I italicise that phrase because I am not unmindful of the excellent books having the word "appreciation" or some other of similar meaning that all musicians know, and that I shall mention later. There are not many such books, but a fair proportion of them can be recommended. As far as they go the best of these are excellent; but none of them with which I am acquainted goes far enough



into the business of *teaching* appreciation (as far as such a thing can be taught at all, which is not as far as many think); and very few books indeed go really closely into the matter of the teacher's training for so responsible a piece of work as this reaching the mind of one's fellows through music.

Two of the chief qualities we need to cultivate are Observation and Memory. Under Observation I include the very important business of learning to distinguish between good music and poor music. That can only be done by exhibiting and dissecting sufficient examples of each kind. That sounds very crude and heavy, perhaps, but it need not be a

tiresome task, either for teacher or taught. Indeed, as those who have worked in that way know, it can be a highly diverting as well as instructive proceeding. I believe that it is insufficiently stressed in almost all books on appreciation. Mr. Calvocoressi is almost the only writer I know who points this out (in his book, "Musical Criticism," Oxford Press, 6s. 6d.).

In the next article I want to suggest one or two ways in which Observation and Memory may be cultivated in music lessons with the gramophone.

(To be continued.)

W. R. ANDERSON.

## SELECTED RECORDS

By F SHARP

[The object of this list and, it is hoped, subsequent lists, is merely to remind old readers and to inform new readers of records from the general catalogues which have been praised in the past and should not be forgotten by the discerning.]

**COLUMBIA.**—L.1531.—Sir Henry Wood and Queen's Hall Orchestra: Two Aubades (Lalo), 12in., 6d. 6d.

"... I would give the whole lot for the two *Aubades* of Lalo, beautifully played by the Queen's Hall Orchestra under Sir Henry Wood."—*The Editor*, August, 1924.

**COLUMBIA.**—L.1557-8.—Robert Murchie and the Symphony Orchestra conducted by Hamilton Harty: Suite in B minor for flute and strings (Bach), 12in., 6s. 6d. each.

"The Columbia Co. are to be congratulated on the issue of these lovely records."—*N. P.*, June, 1924.

"I played the fourth side at my wireless talk last month, and heard from several people that it had come through very well. It is a series of delicious dances, and the flute, played by Mr. Murchie, succeeds splendidly, as it always does."—*The Editor*, August, 1924.

**VOCALION.**—R.6144.—Olga Haley (mezzo-soprano): *La Danza Tarantella Napolitana* (Rossini) and *When the Swallows homeward fly* (M. V. White), piano acc. by Ivor Newton, 10in., 4s.

"The best singer that the Vocalion Company have given us for a long time, indeed, except for Miss Scotney, I should say ever, is Miss Olga Haley... Each of these utterly dissimilar songs is perfectly sung, and Rossini's *Tarantella* is a masterpiece."—*The Editor*, August, 1924.

**H.M.V.**—B.1839.—Walter Glynne (tenor): *That Night I'll never forget* (Les Cloches de Corneville) (Planquette) and *Night of Love and Stars* (Ganne), 10in., 3s.

"I was very glad to come across that jolly old waltz from *Les Cloches de Corneville* admirably sung by Mr. Walter Glynne with a pleasant ballad on the other side. A good record this, and it only costs 3s."—*The Editor*, August, 1924.

**PARLOPHONE.**—E.10121.—Edith Lorand Trio: *Douce Reverie* and *Mazurka* (Tchaikovsky), 12in., 4s. 6d.

"If anybody wants a rich, creamy tune, I recommend Tchaikovsky's *Mazurka*, played by the Edith Lorand Trio."—*The Editor*, August, 1924.

**BRUNSWICK.**—5187.—Virginia Rea (soprano): *Chanson Provencale* (Dell'Acqua) and *L'Heure Exquise* (Hahn), 10in., 4s. 6d.

"*L'Heure Exquise* is perhaps the best setting of Verlaine that exists. Hahn has just caught the elusive moonlight quality of the poem, and Virginia Rea has fully realised this in her singing. The endings of her phrases are particularly well managed."—*Percy Passage*, June, 1924.

"... One of the best soprano records I have ever heard... is Virginia Rea singing *L'Heure Exquise*. In many moods I should not hesitate to call this my favourite song."—*The Editor*, August, 1924.

**COLUMBIA.**—A.5209.—Eugénie Bronskaja (soprano): *Una voce poco fa* and *Io sono docile* (Barber of Seville) (Rossini), 12in., 6s. 6d.

"It is certainly well worth hearing, alike for the beauty of the voice, which is sympathetic, flexible and musical, and the *coloratur*, which includes a splendid shake, lovely scales, and a good *legato*. This soprano sings with conspicuous ease and certainty of style as well as impeccable intonation, and she should certainly go far."—*Herman Klein*, September, 1924.

**ZONOPHONE.**—2469.—Max Darewski (piano): *Coaxing the piano* (Confrey) and *Pierrette* (Chaminade), 10in., 2s. 6d.

"Max Darewski coaxes the piano as winningly as ever. Confrey's syncopation in this instance is of the complicated kind that tumbles out of the bars and seems lost for ever, but always falls back plumb in its place by a miracle."—*F. Sharp*, September, 1924.

**REGAL.**—G.8209.—Melville Gideon: *London Town* and *Spare a little love*, 10in., 2s. 6d.

"Nor can I resist Melville Gideon in *London Town* and *Spare a little love*. His voice—which is hardly a voice, merely a caress—is as attractive as Max Darewski's playing. Give me either of them any day; let them choose their own titles, for they are peers of the recording realm."—*Peppering*, October, 1924.

**H.M.V.**—E.354.—Elsie Suddaby (soprano): *Hark, the echoing air* and *When I am laid in earth* (Purcell), 10in., 4s. 6d.

"The next soprano to which I want to give special prominence is that of Elsie Suddaby singing two exquisite airs of Purcell. I have never heard *When I am laid in earth* sung so rightly before."—*The Editor*, November, 1924.



# OUR VISIT TO JETHOU

By THE EXPERT COMMITTEE

*"Coelum, non animum, mutant  
qui trans mare currunt."*

NOTHING daunted by the Editor's threat last month, we continued our preparations for the visit to Jethou, in full confidence that there would be no marooning. From all points of view the visit has been a great success, how great we must leave the Editor to describe. For us it has been a memorable experience, full of unexpected triumphs as well as realised hopes.

The primary object of our visit was to compare notes on the reproduction of electric records with various sound-boxes. In this we were faced with the Editor's statement that for all new recordings he had returned to fibre needles. We therefore took with us a number of sound-boxes of Exhibition size which we had specially tuned for fibres on electric records. We found, as we anticipated, that the conditions in which the Editor plays his gramophones are extremely favourable to good reproduction, and we realised from the start that it was not going to be an easy matter to beat his No. 4 and Orchorsol sound-boxes, either on the Balmain or on his H.M.V. model 511. Our opinion of the best specimens of the No. 4 sound-box (and the Editor has two of the best) has been growing *pari passu* with the rapid improvements in electric records, and the Editor's results on his model 511 were certainly amongst the best we had heard. For a number of records the No. 4 box was beaten on this model by the new Orchorsol. We shall have more to say about this sound-box later on. Here we will only remark that for vocals, chamber-music and light records generally it is superior, in our opinion, to any other sound-box on the market that we have yet heard.

First of all, we made some preliminary trials between the 511 model and the Editor's Balmain and realised immediately how difficult it must have been for him to decide which of the two he preferred. In some respects the Balmain scored; in others the 511. Our next test was conducted on the 511 between the No. 4 sound-box, the Orchorsol, and two of the sound-boxes specially prepared by one of the members of the Committee. Mr. and Mrs. Mackenzie, two guests, and the members of the Committee, other than the one operating the machine, listened to selected passages without knowing which sound-box was being used. All the boxes gave very good reproduction, but the first and second places were unanimously given

to the two special sound-boxes, the third to the Orchorsol, and the fourth to the No. 4.

*"Ante tubam trepidat."*

The next test was carried out on the Balmain machine with a new type of horn which the Committee have had made to a design suggested by Mr. P. Wilson. This horn was only completed on the evening before we left London, so that the Committee had had no opportunity of testing it. The reproduction at the first trial was so greatly superior to anything that any of us had previously heard as to induce us to devote the rest of our time to exploring the horn's possibilities. It was designed for a sound-box, like the H.M.V. No. 4, having an aperture of  $\frac{7}{16}$  of an inch and we found in fact that the No. 4 suited it admirably. It was a revelation to us of what the No. 4 can do. The range of reproduction was extended both in the treble and in the bass and the volume was considerably enhanced. So much so that the Editor quite forgot his recent conversion to fibres and insisted on using Trumpeters in order to get a more terrific effect on the heavy Wagnerian records. By this manœuvre he had us completely at his mercy for a time, since our special boxes were only suitable for fibre needles. With these they were undoubtedly superior to any of the others, but with loud steel needles the No. 4 was much better. Indeed, the No. 4 gave such magnificent results on the new horn with loud steel needles that we were obliged to make substantial modifications to our special fibre boxes before we could even equal it. Eventually, however, we succeeded in tuning a small sound-box which more than held its own.

The success of this horn completes, for the time being, the experiments which we announced in our article in the February issue. Our next experiments will be devoted to determining whether a horn constructed on similar lines will effect a corresponding improvement in the reproduction on ordinary external horn machines. If these experiments are successful, as we have every hope that they will be, steps will be taken to make the horns available for the general public.

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Those of our readers who followed our article on the new electrical process of recording in the August number will be interested to read the article by Mr. A. Dinsdale in the *Wireless World* of Sept. 15th.



# A BOOK LIST

By N. P.

IN a perfect world—that is, a world in which one's income would be commensurate with the demands made upon it—the formation of a library of books on music would proceed simultaneously with the amassing of gramophone records and printed music. As things are, however, we reserve our chief substance for records (receiving no consideration from the tax collector for this public-spirited action), and what is over goes to the purchase of scores and books.

There is such a variety of books on all aspects of music that the prospective buyer may well feel bewildered and uncertain how to proceed. He wants primarily—this he feels to be his chief need—books that deal specifically with recorded music; secondarily, if, as may well be the case, he specialises as listener or performer in any one branch of the art, books of sectional interest.

This article will modestly attempt to meet these varied demands by passing in review many of the books noticed in *THE GRAMOPHONE* since its inception, together with others of essential value, grouped in an easily intelligible manner.

## BOOKS ON RECORDED MUSIC.

The first book to have pride of place in this group is H. L. Wilson's "Music and the Gramophone," published by Allen and Unwin for *THE GRAMOPHONE* (7s. 6d.).

Mr. Wilson has hit upon the excellent idea of writing a book "devoted to works completely recorded" and, moreover, works of such permanent and abiding worth that the book will not go out of date as Compton Mackenzie's "Gramophone Nights" and Scholes's various volumes are apt to do, since some of the records they include have been withdrawn from the companies' catalogues or else superseded. Mr. Wilson gives no record numbers, but merely the names of the companies who have so far recorded the works he has chosen.

The phrase "completely recorded" needs qualification, for several compositions with extensive "cuts" are included; but I take it Mr. Wilson means that he has not included any snippets but only works that, if not completely recorded in existing versions, are likely to be so issued in the near future under modern policy.

The book for the most part is made up of quotations that show very wide reading and that give the romantic background which adds body to the flavour of the heard record. It is a book which will meet the demands of 90 per cent. of listeners.

The Beethoven Symphonies are very fully treated and the range of composers extends from Bach to Stravinsky with Wagner, Puccini and Strauss contributing the only examples of vocal music.

Since a review of some of Mr. Scholes's books in *THE GRAMOPHONE* of August, 1923, that industrious author has contributed two delightful "Books of the Gramophone Record" (Oxford University Press, 4s. 6d. each). Valuable features of these are music type illustrations, words of songs, allusions to "cuts." The first book ranges from the sixteenth century Madrigalists to Schubert, the second from Mendelssohn to Holst. Well and cheaply produced, they are a mine of succinct information; less exhaustive, of course, than Mr. Wilson's book and, as has been said, already out of date in respect of some records included. I hope Mr. Scholes will continue this series.

Another book which especially considers the gramophone is Dr. White's excellent introduction to the history of music, "Music and its Story" (Cambridge University Press, 7s. 6d.), with illustrations of instruments and in music type and an appendix containing lists of gramophone records (which also stands in need of revision).

The gramophone receives honourable mention several times in Fuller Maitland's recently issued essay on the appreciation of music, "The Spell of Music" (Murray, 3s.), which the author calls, "an attempt to analyse the enjoyment of music," and a very wise, charming and successful attempt it is.

Nor should anyone overlook that fascinating anthology of "Thoughts on Music" which has a quotation for every day of the year, compiled by an enthusiastic gramophile, Hervey Elwes (Gramophone Publications, 6s.). This should be by every bedside.

## DICTIONARIES.

A dictionary is the basis of any self-respecting musical library and the one selected will depend on the length of the purse. After expensive but highly desirable "Grove" (Macmillan, 5 vols., 25s. each, of which the first two are out of print, but a new edition is in preparation), there are several cheaper and excellent dictionaries such as "The New Encyclopædia of Music and Musicians," by W. S. Pratt (Macmillan, 25s.), while the "Dictionary of Modern Music and Musicians" (Dent, 35s.) is unique of its kind and essential to anyone interested in the modern developments of music. The article on the gramophone in this book is by Mr. Compton Mackenzie.



## MUSICAL HISTORY.

Well within the range of all comes Sir Henry Hadow's masterly little "History of Music" (Home University Library, 2s. 6d.) which could not be bettered.

Two excellent volumes by Mr. Scholes, "The Listener's History of Music" (Oxford Press, 6s. each), of a more elementary nature, will appeal to those familiar with his easy style of imparting knowledge. These volumes are illustrated with portraits and musical examples.

## LIVES OF COMPOSERS (GENERAL).

Mr. Scholes is again in the field with "The Complete Book of the Great Musicians" (Oxford Press, 12s. 6d.), and Parry's almost classic "Studies of Great Composers" (Routledge, 6s.), clear and vivid, is another choice. Josef Holbrooke, the *enfant terrible* of British music, has written a much needed book on "Contemporary British Composers" (Cecil Palmer, 15s.), illustrated with admirable portraits. Mr. Holbrooke's individual style makes capital reading, and not the least valuable feature of the book is the list of each composer's best works given.

There is much wisdom in the translations of Romain Rolland's "Some Musicians of Former Days" and "Musicians of To-day" (Kegan Paul, 4s. 6d. each), products of one of the best critical minds on the Continent.

Provocative but always interesting is Cecil Gray's "Survey of Contemporary Music" (Oxford Press, 7s. 6d.), but for those who need a more sober or restrained view of the subject there is Dr. Dyson's "The New Music," from the same press (8s.). It is a model of lucid exposition and balanced judgment.

## LIVES OF COMPOSERS (PARTICULAR).

There are many sources to choose from here, but for discussion of the music alone Newman's "Wagner," Walker's "Beethoven" and Boughton's "Bach" in the "Music of the Masters" series (John Lane, 3s. 6d. each) stand alone for cheapness and excellence. Modern masters such as Strauss and Puccini are treated in "Living Masters of Music" from the same publishers (3s. 6d. each). The title is already inaccurate.

For a combination of biography and a discussion of the music, those who are particularly fond of sixteenth century church and secular music should not miss the writings of Dr. Fellowes (Oxford Press) and Pyne's "Palestrina" (John Lane, 7s. 6d.). Kegan Paul publish two noteworthy volumes by Romain Rolland on Handel and Beethoven (4s. 6d. each). The fine "Musical Pilgrim" series inaugurated by the Oxford University Press (about 1s. each), will especially appeal to the "executant-listener." By

the way, a good critical biography of Schubert is badly needed.

More expensive books which should at any rate go on the library list are Newman's "Hugo Wolf," Maitland's "Brahms," Streatfield's "Handel" (Methuen, 10s. 6d. each) and Paul Bekker's recent "Beethoven" (Dent, 10s. 6d.). Geoffrey Bles publishes two volumes of selections from the letters and recorded sayings of Mozart and Beethoven (5s. each).

Finally come Newman's superb "Wagner as Man and Artist" (Dent, out of print) and the most thrilling musical biography ever written, Schweitzer's "Bach" translated by Newman (Black, two vols., 12s. each). This is a revelation to anyone who loves Bach and a means of conversion to those who don't!

## APPRECIATION AND AESTHETICS.

Not everyone knows but everyone should possess A. H. Sidgwick's "Promenade Ticket" (Arnold, 6s.): a most amusing and shrewd account of the adventures of a ticket for the "Proms" handed out to individuals of very different type. For recent converts to music, Dr. Agnes Savill's "Music, Health and Character" (Lane, 7s. 6d.) will have a peculiar interest. Very stimulating and up-to-date are W. J. Turner's "Music and Life" (Methuen, 7s. 6d.), Francis Toye's "The Well Tempered Musician" (Methuen, 5s.) and Brent Smith's "Studies in Criticism." Of the older generation, William Wallace's "The Threshold of Music" is a serious contribution to the growth and history of our art. Anyone interested in correlation, a topical subject, should get Sir Henry Hadow's slight but illuminating essay, "A Comparison of Poetry and Music" (Cambridge Press, 2s. 6d.).

## OPERA.

Gladys Davidson's "Stories from the Operas" (Werner Laurie, 8s. 6d.) does no more than it professes. The story alone is told, but no mention is made of the music. Both are exceedingly well treated in Paul England's "Fifty Favourite Operas" (Harrap, 12s. 6d.), the best book of its kind in recent years.

The whole field is covered in R. A. Streatfield's masterly "The Opera" (Routledge, 8s. 6d.), brought up to date by E. J. Dent. This stands alone.

Of sectarian interest "Opera at Home" (The Gramophone Company, 5s.) should be mentioned.

## TECHNICAL.

Leopold Auer's "Violin Playing, as I Teach It" (Duckworth, 3s. 6d.) has a more than technical interest for those who admire the recorded playing of his many famous pupils. From the pen of one of the ablest, most practical and sincere musical educationists of to-day, Dr. Whittaker, comes a fine book on "Class Singing" (Oxford Press, 6s.).



In this section must be included (though again of far more than merely technical interest) three notable volumes in Macmillan's "Musician's Library": Plunket Greene's "Interpretation in Song" (7s. 6d.), Dunhill's "Chamber Music" (12s. 6d.) and Forsyth's "Orchestration" (25s.).

#### THE NEOPHYTE'S LIBRARY.

My shelves still groan with books, but those that have been listed would form at least the nucleus of an excellent library. It would be a good thing if readers would send in lists of their own, exclusive of books already mentioned, giving publisher and price, and I should be delighted to advise any would-be purchaser on a further choice.

Perhaps the last word should be reserved for the most important person, the tyro. Doubtless he is floundering about in this sea of books, so I append a selected list from which he may make a safe choice, confident that as soon as he finds his sea legs there will be no restraining his literary appetite.

*Notes on Records.*—H. L. Wilson's "Music and the Gramophone."

*History of Music.*—Sir W. H. Hadow's "History of Music."

*Appreciation.*—Scholes's "Listener's Guide."

*Opera.*—R. A. Streatfield's "Opera."

N. P.



## LEONID SOBINOFF

By NICOLAI NADEJIN

THE interest of the eight Sobinoff records which the Gramophone Company rescued from their pre-war Russian catalogue and re-issued the other day is likely to escape those English readers who are not familiar with the name of the greatest Russian lyrical tenor. He has never sung in this country, and since he is now more than fifty years old it is improbable that anyone will have a better opportunity of judging his powers than through the medium of these records which were made in 1910.

Sobinoff is a Russian by birth, from Jaroslavl, a different part of the country bordering the Volga from that which produced his great rival, Chaliapin. While studying for a legal degree at Moscow University he was also studying at the Philharmonic Academy of Music, and eventually under the stage name of Sobini he made his début in Italian Opera at Moscow in 1896, unless I am mistaken. He ranged himself at once among the most brilliant of his contemporaries, and almost instantly took the place of Figner, then just declining from his supremacy. His greatest parts were Eugene Onégin, Des Grieux in Massenet's *Manon*, Lohengrin, and Werther. So great was his popularity among Russian opera-lovers that the youth of Moscow was divided into two camps, Sobinists and Chaliapinists, and when he sang in students' concerts (organised by a society of which he was president) I remember seeing dozens of girl-students being carried out of the hall in a fainting condition! Sobinoff was a great gentleman, always ready to help and oblige, and perhaps it was his very refinement which detracted something from the power of his dramatic acting. The rivalry between him and Chaliapin was not on his side.

After the first revolution Sobinoff went to the

south of Russia. He served under Denikin and Wrangel as an officer, and in the end after the débâcle of the latter was brought to Moscow and appointed artistic director of the Moscow State Opera, where he is still. His great singing days are over, but the extraordinary quality and lyricism of his voice remain.

With regard to the records, the best is D.B.889, *I love you, Olga and Whither, whither have you gone?* from *Eugene Onégin*. It is only necessary to compare the records of Rosing and Smirnoff in order to appreciate the greatness of Sobinoff. Next I should put D.B.894, *Oh joyous moment* from *Manon* and *In her simplicity* from *Mignon*; D.B.892, the beautiful *The wind wails in the hills* from Moniuszko's *Galka* and the popular ball-room song of Tchaikovsky; and D.B.893, an interesting aria from the little-known *Russalka* of Dargomyshsky, coupled with the Italianate aria of Arensky, *My heart trembles with passion*, from *Raphael*, an early work. I have no fault to find with the singing and recording of the others—D.B.890, 891, and 895—though, of course, the orchestral accompaniments are not up to modern standards: but in spite of the H.M.V. bulletin's special recommendation of the two duets with Neshdanova, the great Russian coloratura soprano, I am faintly disappointed by D.B.896, and feel that it is an unworthy memory of the greatness of her singing as I remember it; but the other, D.B.895, which has Sobinoff in *Lohengrin's Farewell* on one side and the lovely duet, *The Song is heard no more*, from *Lohengrin*, on the reverse, is such a splendid example of Sobinoff's *mezza-voce* and has so few lapses from sheer beauty on the part of Mme. Neshdanova that it may well be the most popular of the whole series.



# BELLE VUE BAND CONTEST

**A**FTER suffering a decline in recent years the annual September contest at Belle Vue Gardens, Manchester, has re-established its rightful position as second only to the championship contest at Crystal Palace. At the seventy-fourth annual contest held on Monday, September 6th last, there were twenty-four entries (which is a record number), including many of the finest English bands and also the Australian Commonwealth Band, and 45,000 people were attracted to hear them. When you think of an audience of 45,000 is it to be wondered at that many people (of whom I am proud to be one) have been for years, and are still, pleading for encouragement from some of our best composers in the practical shape of more original music for these keen and hard-working musicians? Apart from the players themselves surely the mass of people who obtain *enjoyment* from this form of music are worthy of encouragement. I have stressed the word "enjoyment" advisedly, for those who have seen the crowds of eager people, many of them following a copy of the score, silently listening to but acutely critical of the playing and keenly and often noisily discussing faults between the performances, must be conscious of the real enjoyment that is being derived. In what other sphere of music does a new work get such a first performance? Surely even Mr. Joseph Holbrooke would be satisfied with the adequate rehearsals, the several interpretations, and the twenty-four performances on one day!

A few composers have already answered this urgent call and given of their best, and one who has is Dr. Thomas Keighley, the composer of the test piece for this contest. This work, called *A Midsummer Night's Dream*, is both musicianly and a good test piece (terms which are by no means synonymous) and is written in the form of a concert overture containing three well-defined sections. Foden's Motor Works Band, which gave a magnificent performance, were the winners and the other prize-winners, in order, were Wingate's Temperance, St. Hilda Colliery, Australian Commonwealth, Glazebury, and Hebden Bridge, and it was very pleasant to hear Dr. Keighley say that the judges (Dr. T. Keighley himself and Messrs. H. Barlow and E. Dunn) were unanimous in their decisions. Black Dyke Band had an off day and badly disappointed their admirers by failing to get in the prize list. The position of the Australian Band confirms the opinion I expressed last month, and although it is quite possible that they may win the Crystal Palace contest—which will have been held before these notes are published—I expect to find them occupying a similar position to the one they gained at Belle Vue.

I hope that records of *A Midsummer Night's Dream Overture* will be issued at an early date. If this is done further and needed encouragement will be given to composers, players, and listeners alike.

W. A. C.

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## CORRESPONDENCE

*De Gustibus Non Est Disputandum.*

{All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of the manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.}

### THE N.G.S. IN AMERICA.

(To the Editor of THE GRAMOPHONE.)

SIR,—Many thanks for your kindness in giving space in the August issue of THE GRAMOPHONE to my appeal to American readers to join with me in forming a U.S.A. branch of the National Gramophonic Society. I have already had a number of very interesting replies and can say therefore that the preliminary arrangements may now be made. You may expect to hear shortly of the formation of our group.

Meanwhile I hope that any and all American readers will get into communication with me. I should like all sorts of criticism, adverse as well as favourable. Incidentally let me say that only by coming together as a group can we on this side of the water expect to be able to overcome the present manifold inconveniences of dealing with the parent society one by one. Even if we cannot yet form many groups in single communities, owing to the thinly scattered number of us over this broad and vast land of three million square miles, we can work together in the matter of receiving and distributing records, etc., and in time can build up local groups as well. In fact a local society can be started in Chicago, I think, without delay.

Some of your subscribers, who have written to me, have told me

of the projected American magazine, *The Phonograph Monthly Review*, the first number of which is expected to be out on September 15th. I think we can all wish well to this plan without losing sight, however, of the manifest difficulties besetting the path of the venture. The field is very different here, and there are many features not at all favourable, I think, judging from the present state of the phonograph in this country. However, I wish them all well, and shall certainly do nothing to hamper their plans.

Meanwhile, however, the N.G.S. is a going concern, and I for one want to have the advantage of the work now being done by it. For the benefit of all who do not know what is being done by the N.G.S. for the music-lover, will you permit me to say that each recording I have had with the yellow label has been better than its predecessor? I have had the Mozart oboe quartet, the Schönberg, and the Debussy works, the Brahms string sextet, the Brahms clarinet quintet, and the Elgar pianoforte quintet. Of these it seems to me that the two last-named are the most lovely things that have been done by the stylus and the wax disc since phonography was born. I have 800 records, mostly of this order (chamber music and orchestral), comprising the work of all the best American, British, and German recording companies; and I repeat what I said, that the N.G.S. recordings of the Brahms clarinet quintet and the Elgar pianoforte quintet are the loveliest of their kind so far produced. There are moments in both of such poignant beauty as to make one's heart stand still. My salutations to the artists of the Spencer Dyke Quartet, to that clarinet virtuoso, Frederic Thurston, and to Ethel Hobday, most sympathetic of ensemble pianists.

In this country, so far, we are not doing these things. Perhaps you in Great Britain will succeed in some day waking us up to our shortcomings.

It is because I can get recordings like these that I want to promote the N.G.S. in this country; without in the least depreci-



ating the efforts of those who want to build up a native organisation to the same end.

I trust that I shall have more letters soon from American readers of your magazine.

Sincerely,  
209, South State Street, Chicago. WILLIAM BRAID WHITE.

#### THE PERFECT GRAMOPHONE.

SIR,—I agree with Mr. Wilson that the contribution by Mr. Moore, of Belfast, in the September issue, is both interesting and informative. And as Mr. Moore asks for reports on ivory and tortoise-shell diaphragms I may give my experience that the latter far surpasses the former, particularly with fibres. But care must be taken that the section from which the diaphragm shall be cut shall be as nearly as may be quite plane, and this condition is rather difficult to obtain on account of its natural concavity. Turtle-shell is better in this respect, but is not otherwise quite so satisfactory. Of course there is also a critical limit to the size of this diaphragm, and I found that something in the neighbourhood of two inches constituted the best average diameter.

Concerning tone-arms, which Mr. Moore paid me the compliment of saying that the type which I produce answered to all the essential conditions, I may be permitted to join issue, quite courteously, with Mr. Wilson, concerning the one minor detail which he thinks lacking therein—the exclusion of the goose-neck principle. Yet there is nothing to prevent such a goose-neck adaptor being employed in connection with this arm, if fancy dictates, as the angle-pieces which connect the sound-box are made interchangeable and the tapered wooden stem could be shortened to accommodate that feature. But many experiments have convinced me that the goose-neck is not nearly so effective for the reduction of diaphragm fundamental notes as a straight tube with a rectangular end close to the sound-box orifice. This is a simple device which I introduced to Mr. Moore many years ago and which, as he tells me, he still rigidly adheres to. The curved angle is more pleasing to the eye, but the rectangular adaptor, owing to its greater resistance, satisfactorily overcomes the defect to which Mr. Wilson alludes, without the losses involved in the goose-neck curve.

On the question of sound-boxes whole volumes might be written, and the "superiority" of any one sound-box over another cannot easily be demonstrated. Apart from the purely technical aspects of sound-box construction, the personal equation comes in so much. One listener prefers a clean-cut, strident effect; this generally excludes the full measure of the lower registers in any record; and conversely, the large sound-boxes emphasise the lower registers at the expense of the upper. Valuations based on personal likes or dislikes count for little. There can be only one final and conclusive test, which is the nearest approach to *realism*, without particular regard to volume. Any one sound-box, I think, which can truly be said to embody the greatest range of frequencies unimpaired, is as difficult to discover, as yet, as the proverbial philosopher's stone. Then there are so many extrinsic factors—the record, the tone-arm, and the amplifying or resonating devices in use.

The important question at present agitating gramophonists is the not quite satisfactory state of the electric recording, and sound-boxes are called for to correct, in some measure at least, its somewhat strident and metallic character, due entirely to the method. That the new records have a far greater range of frequency is admitted, and this naturally demands a greater flexibility in the reproducing diaphragm, or alternatively, in the check-springs whose function is to exert a limited control or damping effect upon the stylus. I have lately made a number of interesting experiments with sound-boxes and diaphragms for the electric recording, but have not been able to get any single substance in a diaphragm to suit my particular ear. By means of a compound diaphragm, however, I think I have succeeded at last, but prudence suggests its prolonged use before prematurely giving it to the public.

I remain, Sir, yours truly,

London, N. 7.

HENRY SEYMOUR.

(To the Editor of THE GRAMOPHONE.)

SIR,—May I congratulate you upon the excellence of your September number, which is, I think, the best you have yet issued. All that would have been needed to bring it near to perfection was the drastic curtailment of society reports, leaving more space for the Editor.

The articles by Mr. Basil Maine and Mr. F. C. Moore, with notes by Mr. Wilson, deserve special praise. I hope we shall have more of this kind. What we can do without, however, is that to which Mr. Maine calls attention—the attempt at musical criticism made

by the "needle-man." It is not the real engineer who is thus ambitious. He usually sticks to his job, and we are all indebted to him for giving us in your columns the benefit of his research. The men who are only the "mechanics" of our hobby may be able to give us useful tips on oiling, cleaning, and the like, but they are obviously out of their depth when they air their views on, say, the latest reproduction of a string quartet.

Those of your readers who are "realists" want a reproduction, as faithful as possible, of what we hear in the concert hall. Obviously only one who is accustomed to the sound of a symphony orchestra or chamber combination can criticise the tonal qualities of a record or the truth of a sound-box. For that reason the remarks of Mr. Ernest Newman, concerning the new H.M.V. machine and records, outweigh in importance the opinions of dozens of mechanical experts, or even inventors, with no musical experience. May I say here how pleasing it was to your many admirers to see your opinion of this gramophone, which you have held against many critics, confirmed by a musician of such eminence who, unlike others, is absolutely disinterested.

My experience of adjustable fine-pointed needles agrees with that of Mr. Moore. The quality of tone given from any record worth playing is not pleasant. I do not know of anyone with musical experience continuing their use. Of course, one cannot accept the claims made by interested parties as to their not wearing the record. In this they differ from no other fine steel needle.

Ealing.

I am, Sir, yours obediently,

R. J. W.

#### THE CRITICISM OF GRAMOPHONE RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Mr. Basil Maine's article in your last issue raises in my mind some questions which I wish he would answer. I quote his words first, and tabulate to save space:—

(1) "The functions [of criticising records] should be divided between two people." Must the two listen together, and write separate reports, or one? Supposing they disagree? Does Mr. Maine expect they will always stick strictly each to his own side—that is, is the musician never to have a word about methods? Earlier in his article Mr. Maine says that exhaustively to test one record with many combinations of instruments, sound-boxes, &c., would take weeks. If the "mechanical" expert's task is to be done properly can he afford not to test any record thoroughly? If he does so neglect to test it, how can the musician know that his "aural perception" (on which Mr. Maine insists that his decision must be given) is the perception of the result really achieved by the players and recorders?

(2) Mr. Maine asks whether the purely musical critic must concentrate "on the performance of the artists or on the performance of the recording company," and answers, "on the quality of the recording." Two questions arise: (a) How is a critic to know he is hearing exactly what was recorded? (this is mentioned in (1) above); (b) how is he to separate the two elements of recording and performance? It sounds easy, but it cannot be done. If he knows that in the Lener Quartet the 'cello is generally too soft and the leader too loud (as we have been told; anyway, let the criticism pass for fact, for the sake of argument), then, when hearing a Lener record the critic can to some extent tell, by listening for this characteristic, whether the recording is giving a true reproduction of the quartet's playing: but, supposing the 'cello and violin mend their ways, how is the critic to tell whether the change he is sure to note is due to (i) improved placing of the players, (ii) improved truth of the general recording, or (iii) a change in the actual playing balance? But if he comes to a new performer, or body of performers, how is he to tell what proportion of the distinctness or indistinctness, colour or lack of it, resonance or over-resonance, etc., is due to the performer, and how much to the recording? Of course, it is sometimes fairly clear to any of us, but my point is that Mr. Maine glibly assumes it can always be done, when it cannot.

(3) "The records are usually made by well-known artists whose performances receive an abundance of criticism in the press, apart from their records. Therefore to devote a criticism of the London String Quartet's record of the *Second Rasoumovsky* to the interpretation of the work seems to be superfluous." Does Mr. Maine imagine that all gramophonists read music critics' writings? Very few do. Large numbers of records are now being made by artists (especially by foreigners) of whose performances the average gramophonist will never read a word in the papers. Any user of the instrument knows that. I agree that to devote many criticisms wholly or even largely to the interpretation shows a lack of the



sense of proportion; but there are many lovers of music who want to know why competent critics consider interpretations good or bad, and are willing to read something about this side in any criticism. They want to know about the recording, too, and the quality of the music; but a balance of these things is wanted, not a concentration on one at the expense of the others.

(4) "The analysis would be more profitable if it were based entirely upon aural perception, that is to say, upon the tone quality and ensemble as conveyed by the records." What else can any critic write about except his "aural perception"? I know that this paragraph is to be read in conjunction with that which immediately goes before it, but even so, I think Mr. Maine is not thinking clearly. He goes on to say that the non-expert (the "needle man") is to engineer perfection, when the music critic has said "wherein there is triumph or shortcoming." Yet the critic is apparently not to be allowed to mention all the ways wherein success or failure may lie.

As a careful listener to gramophone music, and as one with a little knowledge of the curiosities of sound, I think Mr. Maine argues a little too simply. You cannot parcel things out as he suggests. The practical difficulties of having records criticised by two people are probably very great, and I do not think we shall hear of THE GRAMOPHONE adopting the plan. But the supreme difficulty seems to me that unless they have exact duplicates of each other's apparatus—including the ears and tonal sense—you simply cannot get perfect criticism of records. It seems to me just one of the hundreds of things in this world that are desirable, but impossible. As regards your staff, Sir, the main question seems to be: "Are readers satisfied that the best possible is being done?" If everyone will consider the difficulties I do not think you or your critics need fear the answer.

Yours faithfully,

LISTENER.

#### THE CHINK IN THE 'ARMONY.

(To the Editor of THE GRAMOPHONE.)

Dear Sir,—It may be of interest to yourself and readers of your journal to learn that through the medium of our Hong Kong House we have unwittingly converted Chinese pirates to a modest appreciation of the gramophone as a musical instrument. The Eastern Manager of my firm reports that about the middle of August he organised a motor launch outing to Macao, and took with him an Apollo portable wherewith to entertain his guests. When off the end of Lantao, the launch was boarded by Chinese pirates, who insisted on an impromptu concert being organised and, encouraged by the muzzle of a Mauser rifle sticking in his ribs, my friend tells me he played H.M.V.'s *Wembley Tattoo*, Handel's *Largo*, *Rocked in the Cradle of the Deep*, *Asleep in the Deep*, and one or two other records they had with them. The Chinese were so delighted that they contented themselves with merely confiscating the instrument and records and refrained from damaging the boat or injuring the occupants. A case of music soothing the savage breast, although I am writing my friend that he took a big chance in playing the last mentioned songs when the odds were that he would shortly be reposing in the deeps with a cracked skull. Incidentally, this affair occurred in British waters.

Yours faithfully,

W. W. HAMER.

London, N.7.

#### WAGNER AT MUNICH.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Having just returned from the Munich Wagner festival, where I saw performances of *The Ring*, *Parsifal*, *Tristan*, and *Die Meistersinger*, and acting upon the assumption that first impressions are best, may I hasten to offer a suggestion to the recording companies?

Of the H.M.V. *Parsifal* series, side 5 (Gurnemantz leads Parsifal to Monsalvat) to the end of the Grail Scene (side 10) comprise the whole of the transformation-music and scene 2 of Act I; with one or two exceptions, as Wagner wrote it. (There are a few cuts in *Amfortas' Lament*, a few bars are cut at the conclusion of the scene, and the pitch of the bells is raised an octave.) We possess, too, almost the whole of the last scene of *Die Meistersinger* on records. On the other hand, most of the H.M.V. *Ring* records, not to mention the Parlophone and Polydor series, are merely a horrible patchwork of ill-fitting snippets and dramatically nonsensical. I would instance especially the Siegfried *Forging Song* record (H.M.V., D.700) and the so-called *Rhine-Maidens' Scene* of the Parlophone records. As soon as one is able to view these

operas as a whole instead of by the four-minute extract, it becomes clear that it is no use attempting to cram a scene which takes twenty minutes to perform on to one side of a 12in. record. This is what has actually been done in the *Forging Song* record. To label the result "Wagner" is ludicrous.

Perhaps the arrangement of the *Parsifal* records shows that the H.M.V. authorities have realised this. Can they be persuaded to go one step further? It is clearly impossible to record the whole of *The Ring* or of *Tristan*; no one could afford to buy it. But why not record certain of the more lyrical acts and scenes—i.e., those more effective without visual aid? I would suggest, as likely to prove popular, Act III. of *Die Walküre* (about eight records), or Act II. of *Götterdämmerung*, beginning from Hagen's summoning the vassals. If it is intended to re-record the whole *Meistersinger* series, Sachs' reply to the people's homage and Beckmesser's attempt at the *Prize Song* should be included, for the sake of the drama; then the last scene of the opera would be complete. It is more difficult to suggest extracts from *Tristan*; any make must fail to satisfy at some point.

As to the actual festival, if anyone wants to see first-class performances, Munich is the place to do it. Hans Knappertsbusch and Karl Muck as conductors, an orchestra of 130, artists such as Gertrude Kappel, Maria Olszewska, Paul Bender, and others of equal brilliance—including those who sung the smallest parts—the whole produced and staged with a thoroughness of which only Germans are capable—one need say no more. The theatre, specially built for these performances, is used for nothing else; it is a worthy setting for so mighty a team.

A last word upon a more mercenary level. The cost of seats (this year) was twenty, fifteen, or ten marks for each performance. The theatre is so constructed, in amphitheatre fashion, that one can hear and see equally well from any seat. But the number of the ten-mark seats is small, and they should be secured early for next year's festival.

Workshop.

Yours faithfully,

WILFRID H. OLDAKER.

#### AFTERMATH.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have never before written to the Editor of THE GRAMOPHONE, but am emboldened now to do so because of the tantalising fashion which THE GRAMOPHONE competitions have of closing within a day or two of the arrival of the magazine in New Zealand. The present June competition is an instance of this; the magazine came into my hands on July 6th, and the preceding day was the closing date for the competition.

Now THE GRAMOPHONE is wonderfully helpful to colonial readers, particularly to those who like fine music. A limited selection of the better class of records is imported and it happens sometimes that orders have to be given in advance and the records taken on trust. THE GRAMOPHONE has altered all this, and we now await its verdict before purchasing. As one correspondent said recently, "I go nap on anything THE GRAMOPHONE recommends." There must be many in like case, and it is only right that we should thank you.

I have noticed correspondence at different times from America, India, Russia, Palestine, South Africa, Australia, and New Zealand. May I offer the suggestion that during your summer, when gramophone business is somewhat slack, you might devote some part of the July and August issues to your readers further afield, adjudicating at that time a competition which could be announced about four months ahead. There must be many colonial readers who would very gladly enter for the delightful competitions conducted by your magazine who hitherto have not been given such an opportunity. Also, perhaps, you might give some lists of good records suitable to all tastes. With regard to the latter, one feels rather small when somewhat slighting reference is made to "red hot fans" who rush into print with their lists of "best records," for, Sir, believe me, these same red-hot fans with their lists provided much useful information. It was to their letters in the early issues that we used to turn on first opening the magazine, and the fact that they have been in a sense choked off is a matter for regret.

July and August mean winter for quite a number of your readers, and the suggestion which I offer for your consideration may add to the interest of overseas subscribers in the Southern hemisphere.

Please note that I have complied with all the conditions of the June competition with the exception of one, and that I am unable to let you have this letter by July 5th is quite as much your fault as mine.

Yours very truly,

Dunedin, New Zealand.

MARY M. STUCKEY.



## A DECCA REALITY

Three years ago I told the story of my war-Decca in *THE GRAMOPHONE*, of its adventures, its powers of stimulation, and consolation, its endurance, its triumph when it reached Germany, its sad associations, its peaceful old age, its pensioning off. I had an idea that because this particular Decca had survived so many tribulations undaunted, if not undented, therefore other portables would do likewise; and in a weak moment, the memory of which still makes me blush for my infidelity, I once sent a portable of another make to a friend in Egypt who asked me to buy him something good in a special case for a hot climate. After a long ominous silence of many months I heard that the machine had been a failure; it had fallen to pieces and dissolved. It was too late to do anything, the manufacturers having also gone into liquidation, but I wrote sympathetically. My friend in reply qualified his account of the débâcle. The portable had, indeed, fallen to the ground and broken open—from a camel's back, and the camel having placed a foot upon the debris had unfortunately started the motor going and was seized with panic at the grinding clutch of so strange an insect upon its foot. So that was the end of the portable which I had thought might be better than a Decca.

Therefore it was a great pleasure to me the other

day to see, by the courtesy of Messrs. Barnett Samuel and Sons, Ltd., not only the new "telesmatic" model of the Decca, but also the factory near the Oval where all the little Deccas come from. As we passed from room to room and examined the wood cut for the sides, the ply squares for top and bottom, the quality of the leather cloth and of the real leather used for covering the cases; as we noticed the first-rate quality of all the materials throughout, and the simplicity and dexterity with which the parts were assembled and the gramophones passed from department to department, checked and scrutinised and tested at every stage till the finished Decca was slipped into its cardboard box and packed in huge cases ready for the distributing vans; as we watched the industry and good health and good temper which reigned throughout the factory, I felt a growing admiration for so thorough an organisation and a growing pride in this unostentatious honesty of British workmanship. From beginning to end there was not a trace of shoddiness or of eye-wash; every one of the sixteen thousand Deccas turned out in the month is a sound reliable article, and I came away with the feeling that if I had known as much three years ago I should have called the story of my war-Decca not "A Decca Romance," but "A Decca Reality."

C. R. S.



## Gramophone Societies' Reports

**AGRICOLA GRAMOPHONE SOCIETY.**—Owing to the continued absence on holiday of several members the Query competition, which would have taken place on Tuesday, September 14th, was postponed till October 12th, and a "Members' Night" was substituted, supplemented by selections from the Columbia, H.M.V., and Vocalion September records. The most popular "member's" record played as chosen by vote was Peter Dawson's new recording of the Prologue to *Pagliacci*. Hon. Secretary: EDWARD U. BROCKWAY, Office of Commrs. of Crown Lands, 1, Whitehall, London, S.W. 1.

**BLACKBURN AND DISTRICT GRAMOPHONE SOCIETY.**—On Tuesday, August 31st, some 250 people attended Blakey Moor Schools to hear a lecture given by Miss Katrina Egan, L.R.A.M. (of West Hartlepool). Mr. J. W. Marsden, J.P., occupied the chair. The programme was divided into two parts, the first being devoted to the illustration of the various instruments of the orchestra, the second to a number of orchestral works chosen to illustrate classical and programme types of music. Miss Egan made her lecture most interesting by first demonstrating on the piano the exposition and development of the various themes upon which the composer based his composition, and drawing attention to the beauties of phrasing and climax, thus helping her audience to follow the progression of the music and to grasp quickly the impressions the composer intended to convey. The lecturer, in emphasising the importance of being able to recognise the themes, urged her audience not to become mere "theme hunters," but to accept the music in its entirety without taking the subjects out of their settings. Much enjoyment is lost through listeners failing to

follow the beauties of the inner instrumental parts. An appreciation of the form of the music is a help towards enjoyment. Just as in speech sentences lead to paragraphs, which in turn bring us to the climax of the story, so in following the progression of the music we are led phrase by phrase to the completion of the "edifice" of sound. We should also cultivate an ear for tone-colour by striving to appreciate the tone qualities of the various instruments singly, but especially in combination. The records which were played included: Jig and Ostinato from the *St. Paul's Suite for String Orchestra* (Holst), Col. L.1648; *Flight of the Bumble Bee* (Rimsky-Korsakov), Col. 980; and *Don Juan, Part 2* (Strauss), Parlo. E.10254, to illustrate flute and oboe respectively. Part 2 included *Overture, The Magic Flute* (Mozart), Col.L.1011; *Symphony No. 1 in C* (Beethoven), Parlo. E.10311-13 (a very fine recording); *Overture, Oberon* (Weber), Col. 1677; and *Jupiter, the Bringer of Jollity, No. 4 of The Planets* (Holst), Col. L.1459.

Mr. H. G. Critchley moved a vote of thanks to Miss Egan; Dr. N. M. Greeves seconded, and the vote was carried amidst hearty applause. Miss Egan suitably responded.

The society's thanks are due to Messrs. Carlises and Co., Ltd., Blackburn, for the loan of the Broadwood grand piano and H.M.V. gramophones, to Messrs. Parlophone Co., J. Walsh and Sons, Ltd., E. Cooke and Co., Ltd., for the loan of records, also to the Vocalion Co. and Pathéphone Co. for their monthly gifts of same.

**Errata.**—"Pianist and deputy conductor" in last month's issue of *THE GRAMOPHONE* should have read "Pianist to the Hartlepool Symphony Orchestra, pianist and deputy conductor, Hartlepool Harmonic Society."—T. C. EGAN, Hon. Secretary.



**BRADFORD GRAMOPHONE SOCIETY.**—The members of the Bradford Gramophone Society met for the opening night of the 1926-27 session at headquarters on Wednesday, September 8th, 1926, the president being in the chair. In his opening remarks Mr. Watson referred to the good work which had been done during the close season by our new secretary, the result of which was apparent by the very splendid turn up of members for the first night. The committee have drawn up a splendid syllabus for the current session, and it is hoped that an even more successful season will be had than last year. During the evening a demonstration was given by our old and valued member, Mr. W. Hodgson, on an instrument entirely constructed by himself. This instrument is a simple table model with a very large external horn, and was much admired by all present. The programme itself was very well arranged, and the items were much appreciated and thoroughly enjoyed. A hearty vote of thanks was moved by the president at the close, to which Mr. Hodgson suitably responded.

The committee desire to express their best thanks to the Vocalion and Parlophone companies for their fine contribution of records to the society's library, and express the hope that these gifts will be continued, as they are greatly valued and appreciated by our members.—**MRS. WATSON, Hon. Secretary and Librarian, 57, Aireville Road, Bradford.**

**GLASGOW AND DISTRICT GRAMOPHONE SOCIETY.**—The syllabus for next season is now ready. Members' competition on Oct. 11th and "A Gramophone Study of Musical Form," by James Knight, M.A., D.Sc., F.R.S.E., on Oct. 25th. Headquarters, the Ca'doro Restaurant in Union Street. Full particulars can be obtained from the hon. sec., T. MACFARLANE, 66, Prince Edward Street, Glasgow, S.E. 2.

**HALIFAX AND DISTRICT RECORDED MUSIC SOCIETY.**—At the August meeting, held on the fourth Tuesday, the treasurer (Mr. A. E. Gledhill) and the secretary (Mr. J. S. Waring) shared the lecturer's chair. The former discussed "Modern Songs" and gave examples, and in addition played over a few negro spirituals, which were favourably received. The secretary took charge after the interval, taking as his subject "The Home Library of Gramophone Records." The meeting on the fourth Tuesday in September is to be the first annual one. Some well-known musicians have been booked for the coming season.—**J. S. WARING, "Avenham," 15, Willow Field Road, Halifax.**

**MANCHESTER GRAMOPHONE SOCIETY.**—The September meeting was held in the Milton Lecture Hall, the almost ideal conditions of which were enjoyed for the first time by the members and were pronounced entirely delightful. An excellent programme with enjoyable descriptive notes was provided by Mr. P. S. Warner. The greatest applause fell to McCormack's *Angels guard thee* (Godard), Galli-Curci in *Quel guardo, il cavaliere* (Don Pasquale), Austral's *Softly sighs the breath of even*, and Caruso's *Spirito gentil* (Favorita). The Royal Choral Society were very impressive in *Worthy is the Lamb* (Messiah). Also outstanding were Backhaus in *Caprice Espagnole* (Moszkowski), Heifetz in Goldmark's *A minor Concerto* (Andante), and Beethoven's *Fifth Symphony* (Royal Albert Hall Orchestra). The new season commences with the Annual General Meeting on October 11th, followed by a demonstration of Parlophone records which will afterwards be added to the library. Subscriptions are now due and should be paid to the undersigned.—**C. J. BRENNAND, Hon. Sec. and Treasurer, Mirfield, Wood Road, Whalley Range, Manchester.**

#### **NORTH LONDON GRAMOPHONE SOCIETY.**

(Hon. Chairman and Financial Secretary : Mr. L. IVORY,  
34, Granville Road, Stroud Green, N. 4.)

Saturday, September 11th : Annual general meeting. Improved financial position and re-election of entire official personnel. Demonstration of the mammoth all-wood gramophone, designed and constructed by Mr. W. H. Davy, Silvertown, E. Chair : Mr. L. Ivory. Wooden sound-box with mica diaphragm by the maker of the gramophone used. Records worthy of note : *Semiramide* (Rossini), B.B.C. Orchestra, *Popular Songs* (Sanderson), Grenadier Guards Band, *Norwegian Dance* (Grieg), Russian Balalaika Orchestra, *Slumber Song*, L. Tertis (viola), and copies of current issues of Vocalion Co. *Concerto in D minor* (Mozart), Riele Queling (violin), *Exultate Deo*, Sistine Vatican Choir, Parlophones. *Suite Gothique*, Herbert Dawson (organ), *Mazurka in F sharp minor* (Chopin), Paderewski ; *The Clock is Playing*,

Gresham Singers, H.M.V.'s—and there were others. Next meeting : October 12th. Mr. L. Ivory's all-star programme on his own H.M.V. gramophone.—**WILLIAM J. ROBINS, Hon. Recording Secretary.**

**NORTH WEST GRAMOPHONE SOCIETY.**—This society will resume activities with a Gilbert and Sullivan programme on the second Sunday in October (10th) at temporary headquarters, 74, Warwick Avenue, Maida Vale. Subsequent programmes will include evenings devoted to Wagner, string instrumental records, fun on the gramophone, etc. Will prospective new members kindly communicate with the hon. secretary, Mr. E. G. Lamble, 51, Balmoral Road, N.W. 2.—**V. W. RUSSELL FORBES.**

**SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.**—Our meeting on September 7th was devoted principally to the demonstration of new issues and we had the pick of the H.M.V., Columbia, Vocalion, and Parlophone records. There was not quite such an interesting list as usual from the two first named, but their outstanding discs were the *Cockaigne Overture* and "1812" respectively, both these being fine examples of recording. Of those submitted by the Vocalion Co. the operatic excerpts by Selma d'Arco, the pianoforte pieces by Sapellnikoff, and Horace Stevens' songs must have special mention. We advise music-lovers to watch also the Parlophone Company's lists, for they contain some excellent fare. For instance, an Edith Lorand record of Tchaikovsky's *Barcarolle* is really "soul-satisfying" and is as good value for money as it is possible to get. The discs by Fritz Jökl, the Irmier Madrigal Choir, and the Lorand Quartet are also very fine and can be recommended. The society's financial year begins in October, and the first meeting will be on the 5th of that month. Now is the time to enrol and our hon. secretary, Mr. H. Acton, 48, Idsworth Road, Sheffield, will be only too pleased to hear from gramophonists who have not yet become members. The annual subscription is modest enough and is more than repaid in the course of twelve months by way of the free library privileges and the help afforded in the choice of new records, etc. A comfortable, cosy room at one of our best restaurants (Stephenson's) is at your disposal, and you have the advantage of hearing all the important new issues without any obligation whatever to buy. What more would you have for three shillings per annum ?—**THOS. H. BROOKS, Hon. Press Secretary.**

**SOUTH LONDON GRAMOPHONE SOCIETY.**—The technical sub-committee enjoyed a large share of the meeting on August 26th, when their dissertation upon sound-boxes was found so interesting and informative that time became of no account and the members became Oliver Twists. It is found that much uncertainty exists among gramophone users, sometimes amounting to actual ignorance, as to the proper tuning and care of this most vital component of their instrument, and this society feels itself doing good in this and other directions when it has instituted regular and instructive lectures devoted to the technical side of the gramophone, which now, more than ever, deserves the greatest consideration.

Would those interested in all aspects of the gramophone kindly address the hon. secretary at 14, Paynesfield Avenue, East Sheen, S.W. 14, and note that the society meets on the last Saturday in each month, at 7 p.m., at the Wandsworth Memorial Hall, Wandsworth High Street.—**S. F. D. HOWARTH, Reporting Secretary.**

**THE BRIXTON GRAMOPHONE SOCIETY.**—A pleasant programme of light music, provided by Mr. and Mrs. R. Gedy, was the feature of the September meeting. There was something for nearly all shades of musical taste in this programme. On October 5th the Columbia Company have promised a demonstration of the new "Graphophone." Will members kindly note the date and come early to avoid the crush ? The secretary, Mr. J. T. Fisher, 28a, Fieldhouse Road, S.W. 12, will gladly send particulars of the society to anyone interested.

**THE LEICESTER & COUNTY GRAMOPHONE SOCIETY.**—There was a good attendance for the opening meeting of the third session which was held on Sept. 13th. The president, Mr. A. Reeves, occupied the chair, and a miscellaneous programme was given, the most entertaining items being *Up from Somerset* by McEachern, a splendid Vocalion record, and Peter Dawson's rendering of *Simon the Cellarer*. The next meeting will be held on Sept. 27th at 7.45 p.m., when the new Columbia machine will be demonstrated, and all interested are invited to attend. Headquarters, 134, New Walk.—Hon. sec., W. H. ABELL, "Keniston," Clumber Road.



## TRADE WINDS AND IDLE ZEPHYRS

### *Our Christmas Number*

This is going to be a big affair and as it is the first time that we have attempted such a thing we are the more anxious that it should be a thundering success. If plans do not miscarry it will be nearly twice as big in size as usual, and it will have a specially designed cover and will contain a review of the year's records by the Editor, who will also report on a most amusing symposium about favourite composers and tunes and singers to which all sorts of well-known people are contributing. There will be no reviews of the usual kind, but important articles on records will be there, and no pains will be spared to give plenty of material which can easily be digested at the festive season. More details will be given in the November number.

The price will be the usual One Shilling, but owing to the formidable cost of production the issue will be strictly limited to ten thousand copies. Under no circumstances will there be any reprint. Subscribers may rest assured that they will get their copies in the ordinary way; but all casual readers should lose no time in ordering the Christmas Number at once, and the wise ones will order more than one, since they are likely to go to a premium.

The Christmas Number will be in place of the December Number.

### *The National Gramophonic Society*

All readers are reminded that the new year of the N.G.S. begins to-day. They might do worse than read the N.G.S. notes on another page, and then the letter of Mr. W. Braid White in the correspondence columns. With the attractive programme for next season and the arrangement for monthly payments there is no reason why anyone who has the future of the gramophone and THE GRAMOPHONE at heart should not become a member.

### *The Expert Committee*

Do readers appreciate the amount of serious and valuable work which is being done for them behind the scenes by the members of the Expert Committee? Without enthusiasm it could not be done; and since there is enthusiasm abounding, it would be silly to emphasise the unselfishness and the sacrifice of spare hours. They enjoy the work and we can only register our gratitude for the help which they give to readers. But that their confidential reports on sound-boxes and machines submitted to them by manufacturers and inventors are sincerely appreciated is shown by such letters as this from a leading personality in the trade: "... I want to take the earliest opportunity of expressing my very great thanks for the time you have devoted to the examination of this instrument and particularly to express my deep appreciation of your commendations and criticism. I have been in business very many years, but I can honestly say that I have never read a criticism so sincere and kindly in its suggestions, and I count it as a very fortunate coincidence that I should have sent this machine to you in its early stages for your examination..."

One of the most refreshing developments in the gramophone world, which has rather silently but very steadily progressed, is the attention and sympathy which gramophone manufacturers have shown to the considerations urged from month to month in THE GRAMOPHONE. Of the music recorded for the gramophone there has never been any secret made of the co-operation which has existed almost from the beginning; but in matters of gramophone design it has been otherwise. It is just three years since the first of Mr. Wilson's articles on needle-track alignment appeared, and ever since the theory has been unobtrusively put into practice by most designers of new models. Two or three makes, such as the E.M.G. and the Orchorsol, have always quoted and sought the approval of our Expert Committee; the new Decca models have adopted the Lifebelt principle; and now the Dousona gramophones are fitted with a new wooden horn designed, as nearly as manufacturing processes will at present admit, on the curve described by Mr. Wilson in his Armchair Phonatics of February and March. In the future we look forward to a time when designers will even ask for the advice of the Expert Committee before putting their theories into practice.

The last-named machine, the Dousona, was demonstrated on September 16th to an audience of 700 in Croydon public hall, and the varied programme of records played, combined with the sound and modest speech of introduction given by Mr. Grimes, was received with such enthusiasm by those present that the success of the new models can hardly be doubted. Some of the records were encored, and it is said that all were heard with the utmost ease by even those in the corners of the hall.

### *Real Benevolence*

During the last four years we have had many proofs of the sincerely altruistic spirit which animates the public and which honours THE GRAMOPHONE by its confidence. There was, for instance, the member of the National Gramophonic Society who offered to pay £200 towards the recording of a particular work for the benefit of other members, and there were the free records given by Mr. W. W. Cobbett to his fellow-members. Now, from two different parts of the world, come two similar examples of trust. One reader has sent no less than 300 records—all of great music and in good condition—for us to distribute to gramophiles who cannot afford to buy complete works; and the other has sent the Lener records of Beethoven's *Harp Quartet* (new) for us to pass on to "someone who would like to have them but who, except for this chance, might not be able to acquire them."

But who are the "right recipients"? We have already found one, who was very glad to get a dozen records, and any applications from those who honestly feel that the gift was meant for them will be considered on their merits.

### *Fun on the Veld*

Those who enjoy Mr. Leonard Flemming's amusing book with this title, just published by Messrs. Cassell and Co., will be glad to hear that he has written his experiences with a Lifebelt for our Christmas number.

### *Flexibility and the New Recording*

Mr. P. Wilson drew attention in the July number to the importance of controlling the flexibility of the Lifebelt while playing electric records, and suggested a simple way of controlling it with flat springs. Since then the inventor of the Lifebelt, the Rev. L. D. Griffith, has devised a "clip" (advertised in *Exchange and Mart*, page xxxi, which, he reports, has been very successful, and, as it only costs 7½d. post free, is well worth trying; while a more powerful and adjustable control has been specially made by the Orchorsol Company, on the lines of their adjustable sound-box, to fit on to the Lifebelt.

### *New Polydor Catalogue*

Messrs. Alfred Imhof, Ltd., have laid us under a new debt of gratitude to the English catalogue of Polydor Records, edition 1926-27, which they have just issued. For those of us who have long been worried by the German titles in the old catalogue this English edition is a great boon. It is a thorough piece of work, and accurate enough in its translations to ensure that everyone can understand exactly what she or he is ordering from Messrs. Imhof. The English prices are given on the cover, and only one catalogue number for each record (which should save a good many mistakes in ordering). Those who are familiar with the old Polydor catalogue will lose no time in getting the new one, and they will notice that electrically made records have one or two figures of the catalogue number underlined.

### *The Film Liaison*

The problem of synchronizing films and records has been solved if we are to believe the reports of the demonstration of the Vitaphone in New York. There is an excellent and full account of the problem and of the solution in the *Wireless World* for September 15th. Three years ago we reported the departure of Mr. Claude Verity, who was experimenting in the subject, for America; but it is not said whether he is at the bottom of the Vitaphone. It is the Western Electric Co.'s patents which have made the synchronization possible, worked in conjunction with Warner Brothers' Pictures Inc.



## The Practical Side

For most gramophiles this Vitaphone idea presents no charms. The great advantage of the gramophone and of wireless is that you can enjoy the music without sitting in a crowded hall and without seeing the singer's face. On the other hand, the great use of this invention when perfected will be that appropriate music for ordinary films can be recorded synchronically with the making of them and can be reproduced in provincial cinemas on gramophones in lieu of the usual scratch orchestra or piano.

## The Columbia Luncheon

At the great luncheon given by the Columbia Company to demonstrate their new gramophones, the Chairman stated that in one month no less than one million six hundred and fifty thousand Columbia records had been sold. Sir Henry Wood said that in his opinion the greatest bit of recording that he had done was Part I of the "1812" record (Col. L1764).

## South Place Concerts

The report of the fortieth season of the South Place Sunday Popular Concerts at the South Place Institute (close to Moorgate Street, Broad Street, Liverpool Street, and Tube stations), is as thrilling as any of its predecessors. Twenty-five concerts and what a list of artists and of works performed! Considering that one can buy a transferable reserved seat ticket for the whole season for five shillings, it would seem rather foolish for anyone living within reach to hesitate about communicating with the Hon. Treasurer, Frank A. Hawkins, Thurlow Park Road, Dulwich, S.E.21, sending a remittance and stamped addressed envelope.

## The New H.M.V. Stop

It is quite true that the excellent new self-adjusting stop on the latest H.M.V. models does not work automatically unless there is a "run-in" line on the record; but it should be pointed out that a run-in line is being added to all new pressings of old Celebrity records in the catalogue.

## Gramophone Tips

Captain H. T. Barnett informs us that a new edition of his "Gramophone Tips," brought right up to date, will be ready for distribution on November 1st. Orders should be sent to the London Office without delay, as the supply is limited. Price 1s. post free.

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## BOOKS RECEIVED.

Gilbert and Sullivan, a critical appreciation of the Savoy Opera, by A. H. Godwin, with an introduction by G. K. Chesterton. (J. M. Dent & Sons, Ltd. 6s. net.).

Monteverdi: His Life and Work, by Dr. Henry Prunières. (J. M. Dent & Sons, Ltd. 10s. 6d. net.).

## FOR SALE.

H.M.V. School Model, No. 27, in perfect order; external horn, storage shelves and locking device; No. 2 Sound box. Described in THE GRAMOPHONE, Vol. III, p. 318 (December, 1925). A Bargain. Write Box S., THE GRAMOPHONE, 58, FRITH STREET, LONDON, W.1.



# National Gramophonic Society Notes

(All communications should be addressed to The Secretary, N.G.S., 58, Frith Street, London, W.1)

## Retrospect

To-day begins the third year of the Society's activities. The last records of the second year have been distributed and on the opposite page will be seen a complete list of the works hitherto recorded, with the reference letters of the records. Where no complete sets are left the words "out of print" are added; but in many instances, given on page 58 of the July number, odd records are available to complete sets or to replace breakages.

New members, joining the Society for 1926-27, are entitled to buy any records of the past two years at the usual rates, 5s. each plus packing and postage.

## Prospect

The result of the voting has been a great justification of the choice of works made by the Advisory Committee. The Mozart Symphony heads the list with a big margin and the Strauss Piano Quartet has only scored relatively few votes; but between these two extremes the voting has been extraordinarily level. Ten works, as shown on the opposite page, emerge, and it is hoped to record the bulk of them on the twenty records still at our disposal and to keep the rest for the next year. It will be generally agreed that the programme is extremely attractive, and if the electrical recording is as successful as that of the old methods the third year will provide a bumper crop of the kind of music which the Society exists to produce.

## Subscriptions

All members who can afford to do so will help us by paying their full subscription, £6 15s. (overseas, £7 10s.), at one go. Others can pay half-yearly, £3 10s. now (overseas, £4) and £3 5s. (overseas,

£3 10s.) on March 25th next; while members in the British Isles may pay monthly, 16s. now and 11s. on November 1st and on the first day on every subsequent month. It must be pointed out that members who fetch their own records from the London office can deduct 10s. for the year from the above rates.

## Varia

The Corelli Concerto for Christmas Night was broadcast on September 17th by the Chenil Chamber Orchestra, which will record the work for the Society.

The Brahms Clarinet Quintet was broadcast from the London Station on September 27th by the Spencer Dyke String Quartet and Frederick Thurston (clarinet), the same players who recorded it for the Society.

The article on the Purcell Fantasies by M. André Mangeot is unavoidably held over till the next number.

There is a serious omission in the Supplement to the List of Recorded Chamber Music, which has been sent to all members. It is the only complete recording of Beethoven's *String Quartet in F major*, Op. 18, No. 1, recorded by the Catterall String Quartet on H.M.V. D.947-950. This has been pointed out by Mr. D. G. Clarke, and other members have found other omissions, chiefly of records such as those of the Vincent d'Indy Quartet (French H.M.V. catalogue) and of shorter works from the Polydor catalogue.

There is a tendency to regard the Elgar Quintet as the best reproduction so far achieved. So says Mr. William Braid White in his letter on another page. Mr. John Maxse calls it our "chef d'œuvre," and Mr. Mizumachi, of Tokyo, writes: "This noble composition, together with the superb playing and recording, impressed me most deeply. I take this occasion to pay my highest respect to the great composer and to the Society."



## ALPHABETICAL LIST OF WORKS ISSUED BY THE NATIONAL GRAMOPHONIC SOCIETY, 1924-26

<b>Bach</b>	Sinfonia from Cantata 156	S, 10in., one side.
<b>Beethoven</b>	String Quartet in F major, Op. 59, No. 1 (First Rasoumovsky). Out of print.	T, V, W, X, Y, 12in.
	String Quartet in E flat, Op. 74 (Harp). Out of print.	A, B, C, 12in.
<b>Brahms</b>	String Sextet in B flat major, Op. 18	Z, AA, BB, CC, DD, 12in., nine sides.
	Clarinet Quintet in B minor, Op. 115	SS, TT, UU, VV, WW, 12in., nine sides.
<b>Debussy</b>	String Quartet in G minor, Op. 10. Out of print	D, E, F, 12in.
<b>Elgar</b>	Piano Quintet in A minor, Op. 84	NN, OO, PP, QQ, RR, 12in.
<b>Orlando Gibbons</b>	Fantasies, Nos. 3 and 9	EE, 12in., one side.
	Fantasies, Nos. 6 and 8	FF, 10in., one side.
<b>Glière</b>	String Quartet in A major, Op. 2, <i>Allegro</i> only	WW, 12in., one side.
<b>Eugène Goossens</b>	Two Sketches, Op. 15—(a) By the Tarn	DD, 12in., one side.
	(b) Jack o' Lantern	FF, 10in., one side.
<b>J. B. McEwen</b>	Nugae—Peat Reek	CCC, 10in., one side.
<b>Mozart</b>	Oboe Quartet (K.370)	Q, R, S, 10in., five sides.
	Clarinet Quintet in A major (K.581)	XX, YY, ZZ, AAA, 12in., seven sides.
	Duet in G major (1783), Adagio only	AAA, 12in., one side.
<b>Purcell</b>	Fantasia in C minor	BBB, 10in.
	Fantasia in Three Parts	CCC, 10in., one side.
<b>Raff</b>	The Declaration (from "Maid of the Mill" Suite, Op. 192, No. 2)	G, 12in., one side.
<b>Rubinstein</b>	String Quartet in F major, Op. 17, No. 3, <i>Allegro</i> only.	G, 12in., one side.
<b>Schönberg</b>	String Sextet, Verklärte Nacht, Op. 4. Out of print.	M, N, O, P, 12in., seven sides.
<b>Schubert</b>	Piano Trio in E flat, Op. 100. Out of print	H, I, K, L, M, 12in., nine sides.
	String Quintet in C major, Op. 163	GG, HH, JJ, KK, LL, MM, 12in.
<b>Ernest Tomlinson</b>	A Lament (for String Quartet)	EE, 12in., one side.

Total : 46 12in. records. 6 10in. records.

### PROGRAMME FOR THIRD YEAR

(October 1st, 1926 to September 30th, 1927.)

<b>Purcell</b>	Fantasia upon One Note	DDD, 12in.
	Fantasia in C major	
<b>Vaughan-Williams</b>	Phantasy Quintet for Strings	EEE, FFF, 12in.
<b>Goossens</b>	First Piano and Violin Sonata, Op. 21, <i>Molto Adagio</i> only.	GGG, 12in.

A selection from the following works, for which members have voted :—

<b>Corelli</b>	Concerto for Christmas Night.
<b>Delius</b>	A Summer Night on the River.
<b>Debussy</b>	Danse Sacrée : Danse Profane.
<b>Mozart</b>	Symphony in C major, No. 22 (K.200).

<b>Bax</b>	Oboe Quintet.
<b>Beethoven</b>	String Quartet in F minor, Op. 95.
	String Quartet in F major, Op. 135.
<b>Brahms</b>	Trio for p.f. violin and horn in E flat, Op. 40.
<b>Ravel</b>	String Quartet in F.
<b>Schubert</b>	String Quartet in A minor, Op. 29

*Particulars of the Society can be obtained from*

THE SECRETARY N.G.S., 58, FRITH STREET, LONDON, W.1.



# THE LINGUAPHONE GERMAN COURSE

Interim Report by P. WILSON

I CAN thoroughly recommend this system of learning languages. When I was at school I learnt a good deal of French and Latin and a smattering of Greek by the usual methods. But the task was a very laborious one compared with this Linguaphone method. Unfortunately, when I undertook to follow out the Linguaphone German course, I little realised how fully occupied my time was going to be with technical experiments connected with the gramophone. It was shortly after then that the electrical recording began to develop at a rapid pace and the ordinary reproducing combinations to fail ignominiously. Much of my leisure was perforce devoted to solving these problems of reproduction, and in consequence I let the German course slide for a while.

This check was, however, not without its advantages from my standpoint as a reporting critic. It enabled me to determine quite definitely whether what I had already learnt would remain as a permanent possession. It did. I had not got very far when the break came, but, when I returned I found, after playing through the lessons once again, that I was still as proficient as when I left off. This of course only bears out what the Psychologists keep on telling us, that the best way to learn is to use both eyes and ears.

The thirty lessons in the course are of gradually increasing complexity, but all of them deal with matters of everyday life. To acquire a literary proficiency will no doubt entail a

course of reading after the Linguaphone course is finished. But this much is certain: the groundwork will be there for the speedy acquisition of a more extensive vocabulary.

One or two features of the course strike me as particularly satisfactory. The first is that although I play the record for each lesson over a hundred times, I never seem to get tired of hearing the same thing. The exercises are graduated in such a way that there is always something fresh to think about before one's mind becomes exhausted. The second is the importance of studying the working of the speech muscles in order to imitate the new sounds exactly. I find, for example, that to imitate the German "ch" sound as in the word "auch" I have to keep the saliva free in my mouth, move the back of my tongue towards the roof with the tip below the bottom teeth, and breathe heavily. I can conceive of no other method than a gramophone record by which one could learn to get these strange sounds right. My third point is that one soon begins to think in the foreign language and not merely to translate from English. This seems to me to be highly important. I found it so when I was learning French, and now I am more convinced than ever.

I find it an advantage, by the way, to use fibre needles only. With them the voice sounds more human, and in any case I don't want to add artificial gutturals to those which naturally exist.

## ANGLO-FRENCH MUSIC COMPANY

This Company (associated with the Oxford Press) sends a selection of its records of pieces used in the pianoforte examinations of Trinity College of Music. It is not necessary to list all the pieces. For those who wish to use these records as models for pupils or for their own study, we list the Groups that have been recorded, and sent to us:

JUNIOR DIVISION.—Studies, 1; Pieces, 4 (record 2047). Studies, 5; Pieces, 8 (2048). Studies, 7; Pieces, 6 (2049). Studies, 10; Pieces, 18 (2050).

INTERMEDIATE DIVISION.—Studies, 5; Pieces, 12 (2051). Studies, 9; Pieces, 7 (2052).

SENIOR DIVISION.—Studies, 2; Pieces, 12 (2053). Pieces, 7 (2054). Studies, 3; Pieces, 17 (2076). Pieces, 8 (2077).

HIGHER LOCAL DIVISION.—Pieces, List A, Nos. 1, 3, and 4 (2078). The same, Pieces 2 and 5 (2079).

Prices: 2053 and 2054, 2076 and 2077 are 12in. (6s.). The others are 10in. (4s. 6d.).

2054 is wrongly labelled. It purports to be Chopin's *Nocturne in F minor*, Op. 55 on one side and Beethoven's *Rondo* from the Op. 13 sonata on the other. Actually, the Beethoven is on the side labelled Chopin, and on the other side is the *Nocturne in E flat*, Op. 9, No. 2. I figure some innocent pupil getting this and dutifully listening to that very sprightly *Nocturne*, and then turning over and hearing Beethoven's extremely serious *Rondo*, and having her faith in the nice text-book behaviour of the classics somewhat shaken. This little matter will doubtless be put right very quickly, of course.

Mr. Alec Rowley plays the pieces very nicely; but the old method of recording is used, and, frankly, it is not quite good enough. Records as models for students should be beyond criticism. The recording is not bad, but it is not good enough. Some points of style and phrasing can be heard, but the tone does not sing truly and its pinginess, as in all the older records, is noticeable. The piano is still rather a hard nut for the recorders. Hear the Delius sonata for 'cello and piano, though, and hope mightily. We move apace; but enormous care needs to be taken before piano records are put before pupils for the study of interpretation and tone. They will copy everything they can. There ought really to be several interpretations of each piece (of those in the higher grades, at any rate). Then senior students could study the points of concurrence and of difference minutely, and decide on the best interpretation, adding ideas of their own, subject to the suggestions and criticism of their teacher. Carefully used, and not followed too slavishly, these differing interpretations would be of great educational value.

K. K.

## BOOK REVIEW

THE ART AND SCIENCE OF THE GRAMOPHONE. By H. A. Gaydon, A.M.I.A.E., A.I.P.I. (Dunlop & Co., Ltd.) 3s. net.

This handy little volume, which consists, in the main, of a reprint of articles which appeared in the *Sound Wave* some three or four years ago, will be welcomed by a large coterie of gramophiles. So far as we know, it is the first attempt to give detailed explanations of the various principles affecting gramophone design and as such it fills one of the many gaps in gramophone literature. It contains chapters on diaphragms, stylus-bars, tone-arms, sound-boxes, horns and motors, as well as more general discussions on the art of constructing and using a gramophone.

Mr. Gaydon has the knack of making his technicalities simple, even colloquial, and the account of his numerous experiments makes interesting reading. He makes effective use of line drawings, and of mechanical analogies, but on occasions is rather apt to be misled by these into conclusions which are inaccurate and even positively wrong. We could have wished, for example, that he had taken the opportunity of rewriting Chapter V., which deals with the errors of swinging tone-arms, and of bringing it up to date. This chapter contains quite a number of erroneous statements. Thus, on page 69, the author argues that there must be a slight flattening of pitch at the beginning of a record and a sharpening at the end. But unless the tone-arm is so mounted that the needle falls substantially short of the spindle, the flattening must continue right across the record. It is possible by Doppler's principle to calculate the actual amount of flattening under any given conditions; and, as the author surmises, it is too small for the ordinary ear to detect. Again (page 79), it is not true that "the greater the angle between the face of the sound-box and the centre-line of the tone-arm, the greater the tendency for the stylus to slide across the record." This particular tendency is due to the fact that the line joining the needle-point to the axis of swing of the tone-arm is not (and cannot be) tangential to the record groove. The argument on pages 76-79 is, in fact, largely erroneous.

Similarly, the distinction between "wave-motion" and "molecular motion" on pages 28-29 is theoretically unsound. Both of these are particular cases of the *transverse* vibrations of a bar. The existence of *longitudinal* vibrations, which are of some importance in the action of the stylus-bar, is not even mentioned.

But these are minor blemishes in what is otherwise a most useful and informative work. On the practical side especially it contains a good deal of valuable information.

P. W.



## NOTES AND QUERIES

[Each comment or question should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W.1, as early as possible in the month. Full name and address must in all cases be given for reference.]

(448) **Progress.**—Visiting a friend's house the other day I rescued from a cupboard some records at least fifteen years old. They were scratched all over, had been dropped in the river, and were covered with dust. For a joke I played over "Meditation" (Thaïs), played by a French Symphony Orchestra, recorded by Odeon International. To my astonishment I found the string tone far and away superior to the best modern recording I have heard—a real massed string effect in places and a gorgeous tone. Where is our vaunted progress? I tried another, a ballad, sung by Walter Hyde and recorded by the same Company. Further astonishment—an absolutely natural tone, clear and forward as a bell, every word distinctly heard—far superior to any electric I wot of.—J. le G. L., Lowestoft.

(449) **Suggestions.**—(a) I am sure lovers of Moussorgsky, and indeed of all Russian music, would like Chaliapin to complete "The Death Cycle." He has already given us "Trepak" and it is up to him to give us the remaining numbers. These wonderful songs... were at one time recorded in complete form by Rosing, but are not now all obtainable; but even if they were, the grim and morbid nature of music demands, I think, a bass voice... (b) I would suggest, too, that Rosing would be welcomed in the "Sunless" suite by Moussorgsky, also unrecorded. (c) I should like to join in the agitation for records of Flora Woodman, our lovely young soprano.—J. C. B., Worthing.

(450) **Suggestions for Re-recording.**—(a) "Ange adorable" (Roméo et Juliette), sung by Farrar and Clement in H.M.V., No. 2 catalogue; (b) "Souvenir Tzigane" and "Malombra," by De Groot; (c) "In Springtime" (Newton), once in H.M.V., sung by Percival Allen and Radford; (d) "Slave Song" (del Riego); (e) "Bells of St. Mary" (Rodney's); I have this on an old Zonophone sung by George Baker... Not to be confused with Adams's once-popular "Bells of St. Mary's."—E. W. B., Amatikulu, Zululand.

[A potted version of a long letter for which we thank our correspondent.—ED.]



## Analytical Notes and First Reviews

### CHAMBER MUSIC

#### VOCALION.

X.9877 (10in., 3s.).—Adila Fachiri, Jelly d'Aranyi, and Ethel Hobday: Trio in F major (Tartini).

It is a rare pleasure to hear this jolly music interpreted by such splendid artists as the d'Aranyi sisters and Ethel Hobday, and I have nothing but praise for the record they have produced. The Trio itself has a refreshing simplicity that will gladden the most weary spirit, and withal an ingenuity that will rejoice the attentive craftsman. It is played with intelligent sympathy by all three performers and with a round sweet tone on the violins that is a delight to hear. Last, but not least, the recording, by means of which these good things have been passed on to us, has been superbly done. I heartily congratulate Vocalion on the best bit of work that I have heard from their studio for some time.

#### HIS MASTER'S VOICE.

D.B. 947-950 (four 12 in. records, 34s.).—Cortot, Thibaud, and Casals: Trio No. 1, Op. 99, in B flat (Schubert). Eulenburg min. score.

When the astronomer perceives through his telescope a triple star he knows that he is looking at a supreme example of celestial harmony. The musician, on the other hand, when he sees three musical luminaries shining close together confidently predicts a cataclysm; for the musical star seldom resembles the heavenly one in anything but brightness. It is therefore peculiarly gratifying to find three first magnitude stars such as Thibaud, Casals, and Cortot combining for chamber music with all the orderliness of a sidereal system. I heard them play this trio about a year ago, and it was Schubert that mattered to each of them, not Thibaud, nor Cortot, nor Casals, and the result was a performance I shall never forget.

The rendering I have just listened to on these four records was substantially the same. I think they take the slow movement a shade faster in order to get it in on a couple of sides, and there may be other differences in detail; but on the whole I believe that the interpretation they give on the records is the interpretation they gave at the concert. Casals' playing of the first strain in the slow movement and Thibaud's treatment of the opening tune of the *Finale* are as expressive and as finished as ever, and the details of the ensemble stand out with wonderful clearness. Indeed, the violin and the piano come out so well in the reproduction that I feel almost churlish in alluding to the slight harshness that occasionally mars the purity of Thibaud's tone in a *forte*. The 'cello, however, has not been quite so fortunate. Perhaps it is my new H.M.V. instrument or my No. 4 sound-box that is to blame; anyhow the bass is sometimes too strong (the violin is almost swamped at such places as the first change to 3/2 time in the *Finale*), and I am sure that this is not the fault of Casals. Nor does his tone possess the strident quality that somewhat disfigures the beginning of the second half of the slow movement; loud or soft, it should always have the rich, mellow quality that we find here in the opening of the same movement. But H.M.V. have

never been slow to learn by experience, and if they can eradicate these trifling defects in their next set of records by these players we shall get something that seems cheap even at 8s. 6d. the disc.

Even as it is they have done very well, and in recording a performance of this most lovely trio by such fine artists they have put every lover of chamber music under an obligation. Construction was never Schubert's strong point, so the briefest analysis will suffice. There are two tunes in the first movement, one stated by unison strings at the outset, and the other announced by the 'cello at the top of page six of the score. These are introduced and developed on the two sides of D.B.947; D.B.948 starts with their recapitulation (letter L) and takes us to the end of the short *coda* which concludes the movement. The second movement fills the two sides of D.B.949. Here the vital matter is the opening melody so beautifully sung by the 'cello. If listeners will follow the adventures of this they will find that the rest soon falls into place, including the episode that appears at the end of the first half of the movement, and is repeated with different scoring at the beginning of the second half. For the *Scherzo* and *Trio*, with their pleasant Viennese flavour, we return to D.B.948, and D.B.950 contains the *Finale*. This last movement has several tunes arranged in an interesting pattern and often reappearing in unexpected keys; but the only theme that undergoes anything like development is the four-bar phrase (beginning with two long notes) which the three instruments play in unison (bars 52-55) as soon as the first idea has been fully presented.

P. L.

### MISCELLANEOUS

#### COLUMBIA.

9119 (12in., 4s. 6d.).—**March of the Highlanders** (Pattison) and **Recollections of England** (Mareston).

9120 (12in., 4s. 6d.).—**Red Cross March** (Oliver) and **En Route** (Schubert).

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P. L.



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## INSTRUMENTAL

PIANO.

## COLUMBIA.

D.1549 (10in., 4s. 6d.).—William Murdoch: *Hark, hark, the Lark* (Schubert-Liszt), and *Andaluza* (de Falla).

## HIS MASTER'S VOICE.

C.1276 (12in., 4s. 6d.).—Mark Hambourg: *Hungarian Rhapsody No. 2* (Liszt).

D.1120 (12in., 6s. 6d.).—Irene Scharrer: (1) *Sonata in D minor* (Scarlatti), (2) *Toccata* (Paradies), (3) *Sonata in C minor* (Scarlatti), (4) *Sonata in C major* (Scarlatti).

*Murdoch*.—I find it rather hard to make up my mind about this record. There is much that I like about it, and perhaps I may draw special attention to Murdoch's brilliant and rhythmic playing and to the rich sonority of some of the chords (both loud and soft) in *Hark, hark, the Lark*. But at the same time I do not feel that the bright quality of sound which this pianist is fond of giving us suits the Columbia process so well as the methods Howard Jones employed last month for the *Moonlight*. There is nothing that one can call bad in the record, but there are moments where the music is at the same time loud and pitched high (as happens frequently in the de Falla,) when one feels that somehow the tone is wearing a little thin. It is only the merest ghost of a jangle that one hears, but there it is, and it rather bothers me. Very likely others will not be troubled by it; in that case they will enjoy the record.

*Hambourg*.—I mean no disrespect to either Liszt or Hambourg when I say that this particular combination of composer and pianist is one to fill the recording expert with dismay. Liszt's music requires everything the piano can give if it is to sound effective and Hambourg is never niggardly with the high lights. I played the record through with a loud steel needle, but failed to detect any trace of "blast" even at the height of a genuine Hambourg barrage. Some of the direct hits from his heavy batteries are, it is true, rather more than the piano can stand, and the resulting tone is not pleasant; but we cannot fairly blame the company for this, and the soft tone is exquisitely reproduced though we do not get much of it. The top register of the piano still presents difficulties when it is not played *pianissimo* and there is a "tubby" quality about certain passages in consequence. In their ambitious attempt to record such music by such a pianist H.M.V. could hardly expect to achieve complete success, but they have done astonishingly well. Hambourg's rendering of the *Rhapsody* is powerful and vigorous though not always of impeccable accuracy. I had no score handy when I listened to the record, but I fancy it is fairly complete, though there may be a short cut near the end.

*Irene Scharrer* plays a Paradies Toccata and three Scarlatti Sonatas, Nos. 1, 4 and 2 in Augener's collection of twenty-nine. The Toccata and two of the Sonatas she plays with the dry sparkle that these compositions seem to demand, and in the C minor work Scarlatti is in a more subdued mood and the pianist has modified her treatment accordingly. The recording comes off better perhaps than in any other of this month's piano records. The disc is presumably intended to take the place of Mrs. Woodhouse's recently withdrawn Scarlatti record. This it will do effectively though it is with regret that I bid farewell to Mrs. Woodhouse and her harpsichord.

ORGAN.

## HIS MASTER'S VOICE.

D.1115 (12in., 6s. 6d.).—Marcel Dupré: *Pièce Héroïque* (César Franck).

## ZONOPHONE.

A.303 (12in., 4s.).—R. Arnold Greir: *Coronation March* (Tchaikovsky), and *War March of the Priests* (Mendelssohn).

2783 (10in., 2s. 6d.).—Spencer Shaw: (a) *Jesus shall reign; When I survey the wondrous Cross; All hail the power of Jesus's Name;* (b) *Rock of Ages; Onward, Christian Soldiers; Abide with Me.*

*Dupré*.—The *Pièce Héroïque* is a work that I have known for many years and even attempted to play; but it is only now after hearing Dupré's rendering that I realise what a fine composition it is. I played it through twice and enjoyed the second time much more than the first—*verb. sap.* The organist's use of the reeds will perhaps seem excessive to those accustomed to English

traditions, but it must be remembered that the proportion of reeds in French organs is much larger than in most of our British instruments, and Dupré is probably right in his registration of this music by the greatest of all French organists (yes, I know he was born a Belgian). The only defect I have noticed in the record lies in the pedal part, which is not quite heavy enough owing to the absence for the most part of the 16 ft. effect. Either the organ, the organist, or the recording company is at fault here; I cannot say which.

*Arnold Greir* makes a very impressive use of his "brass" stops in the *Coronation March* and altogether this piece glitters as it should. But the *War March of the Priests* sounds curiously unconvincing, almost perfunctory. This is partly due to the rather undignified speed at which he takes it and partly to some strangely ineffective registration. It is almost as if the organist did not want us to like the piece.

*Spencer Shaw* gives us some more hymn-tunes, and on the whole plays them very well. I didn't much like the sort of *vox humana* effect in *Jesus shall reign* and one or two other places, and the *molto crescendo* at the end of *Abide with me* struck me as uncalled for; but I have heard many organists play these things in Church with less restraint than he exercises. *When I survey and Rock of Ages* pleased me most. I should add that while the reproduction in both these Zonophone records is infinitely better than anything we had for the organ in the old days, yet it is, I think, a little less clear, a little less smooth than in the best of the recent issues.

VIOLIN.

ACO.—G.16044 (10in., 2s. 6d.).—Peggy Cochrane: *Midnight Bells* (Henberger-Kreisler) and *Cherry Ripe* (Cyril Scott).

## BELTONA.

6059 (10in., 3s.).—Isaac Losowsky: *Träumerei* (Schumann) and *Zapateado* (Sarasate).

1020-2 (three 10in. records, 7s. 6d.).—Harold Macpherson: *The Red Rowan Quadrilles* and (on one side of 1022) *Sailor's Hornpipe*.

## BRUNSWICK

B.3181 (10in., 4s. 6d.).—Gica Jonescu: *Russian Gypsy Romance* (C. Jonescu) and *My Thoughts* (Alexandri).

## HIS MASTER'S VOICE.

D.A.788 (10in., 6s.).—E. Zimbalist: *Waltz in G flat, Op. 7C, No. 1* (Chopin) and *Persian Song* (Glinka).

## PARLOPHONE.

E.10493-4 (two 12in. records, 9s.).—Hedwig Fassbänder: *Fifth Concerto for Violin, in A* (Mozart).

## VOCALION.

X.9839 (10in., 3s.).—Albert Sandler: *Until* (Sanderson) and *Pale Moon* (Logan).

X.9856 (10in., 3s.).—Albert Sandler: *Serenata* (Moszkowski) and *I Love the Moon* (Rubens).

*Cochrane*.—This record is not a masterpiece; the piano is apt to sound metallic and the tone of the violin is sometimes a little coarse. But while honesty compels me to note these blemishes it bids me add that they are not very serious. The playing I liked, apart from one or two moments in the otherwise pleasant *Midnight Bells*. But surely, Miss Cochrane, the days of Cyril Scott's harmonic distortion of *Cherry Ripe* are "passed and gone"? It is not thus that we use our old tunes in this year of grace.

*Lo usky*.—I know nothing about a *Zapateado* beyond the information vouchsafed on the label that it is a Spanish dance; but it makes an agreeable record and Losowsky plays it well. I have heard purer tone, but possibly something has been lost in the process of reproduction. My pressing of *Träumerei* showed a slight tendency to swing, so I shall refrain from criticising it.

*Macpherson*.—I am not a Scotsman and I can't dance a quadrille; so who am I to pronounce judgment on six figures of the *Red Rowan Quadrilles*, played by one whose name begins with "Mac"? However, even my barbarian ear can enjoy the vital rhythm of this violinist who is very successful in making his instrument suggest the pipes. I succeeded too in spotting several familiar Scottish tunes, and these were great fun. Another melody comes from Londonderry, or so I have been told; I had no idea that this place had been taken over by Scotland. The *Sailor's Hornpipe* on the odd side pleased me most of all, perhaps because it was arranged more artistically than the quadrilles. The recording is quite efficient throughout.

*Jonescu*.—I'm afraid I don't like this record. The *Russian Gypsy Romance* is not without merit musically, but *My Thoughts* is a terribly sloppy affair, and the rendering with its scoopings



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and its exaggerated *rubato* is full of the kind of sentimentality that is most obnoxious to me. The recording does little to mitigate the somewhat unpleasant tone of the violin.

**Zimbalist.**—If this is a real Persian tune (which I rather doubt) it is not a very good one. But it enables Zimbalist to show us how good he is at high notes and harmonics and that, after all, is something. The Chopin waltz has, I think, been transposed from G flat to G natural, which makes it a good deal easier, but even so the agility and certainty of the performance are remarkable. The violin tone as here reproduced has a very noticeable "edge" to it, especially in parts of the Chopin, but before blaming the recording one must ask oneself how much of this effect is due to the natural quality of the violin in its very highest register, and also whether any artist can prevent such very difficult and quick *arpeggi* sounding just the least bit "scratchy."

**Fassbender.**—This concerto was recorded complete or very nearly so by Catterall for Columbia some time ago in the days before electric recording, and as it was then reviewed and discussed in these columns I can confine my comments to the playing and reproduction of the present version. This has the advantage of being contained on two discs of moderate price—but it is far from complete. In the first movement the following passages are cut: (a) bars 16-36; (b) four bars of *tutti* directly after the end of side 1; (c) page 25, bar 3 to the end of page 29; (d) page 32, bar 6 to page 33, bar 4 (my references are to the Eulenburg miniature score). The beautiful slow movement is omitted altogether, and in the last movement we skip from page 75, bar 3, to page 80, bar 10. I cannot imagine what has induced Parlophone to give us this painfully abridged edition in place of the whole *Concerto*; Hedwig Fassbender's tone and technique are both good, and she certainly would not have wearied us had she been given more scope. As to the Parlophone orchestra, it has not perhaps quite equalled some of its previous performances, but its playing is musically notwithstanding. The recording department have secured us some very sweet string tone, but in the matter of balance they have been less successful, though they deserve credit for giving to Mozart's wind parts their proper value. On the whole I have no hesitation in saying that the Columbia records still hold the field for this particular work. But those who like

"potted" Mozart and a low price may perhaps find what they want in this Parlophone version.

**Sandler.**—The recording of both instruments is really exceptionally good here and the playing all that could be wished, so that one rather regrets the expenditure of so much trouble and talent on such a hoary chestnut as *Until*. The Moszkowski *Serenata* is again ripe fruit and *I Love the Moon* is growing "sleepy" with maturity. The remaining piece, *Pale Moon*, though also of the ballad order, is redeemed from banality by one or two pleasant touches of colour. In *I Love the Moon*, by the way, the highest register of the instrument sounds rather too like a whistle and the contrast between the topmost notes and those slightly lower is somewhat too marked.

'CELLO.

#### COLUMBIA.

9103 (12in., 4s. 6d.).—**Antoni Sala: Adagio from Organ Toccata in C major** (Bach-Siloti) and **Arioso** (Bach).

#### VELVET FACE.

1180 (10in., 2s. 6d.).—**Anthony Pini: An old Italian Love Song** (Squire) and **Chanson Grecque** (Seligman).

**Sala's** record is one which I most heartily recommend. He has left the beaten track and discovered in the wilds some Bach that is as beautiful as it is unfamiliar to gramophonists. I don't know where the *Arioso* comes from, but the *Adagio* will be found in the third volume of Peters' edition of the organ works, where it serves as a point of rest between a brilliant *Toccata* and a very lively *Fugue*. Sala has not only found this music, he has played it most beautifully and expressively, and Columbia by a happy coincidence have been more successful here than ever before in reproducing true 'cello tone by means of the electric process. Every lover of J. S. B. should buy this record; he will not regret his outlay.

**Pini.**—This record of Pini's is much better than the one I reviewed a month or two ago. In it he shows himself a 'cellist with a good tone and an instinct for phrasing. He may indeed be even more than this, but the pieces selected give little opportunity for displaying the finer qualities of a musician. Velvet Face have reproduced the music with admirable fidelity, and the surface of the disc, though not quite silent, is very fairly satisfactory. P. L.

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## ACO.

G.16046 and 16047 (10in., 5s.).—**Grosvenor Orchestra: Minnehaha Suite** (Coleridge Taylor).

The first record contains *Laughing Water*, the second *The Pursuit and Love Song*. This music is more conventional than the *Hiawatha* movements we know and hold in affection. It is nothing like so good.

The recording is averagely good, the wood-wind a trifle pale, and the brass a little thin, but by no means objectionably so. The performance is modest and competent.

## COLUMBIA.

L.1775 to L.1782 (eight 12in. records, £2 12s.).—**London Symphony Orchestra** conducted by Weingartner: **Choral Symphony (the Ninth)** (Beethoven). In Art Album.

L.1772 (12in., 6s. 6d.).—**Royal Philharmonic Orchestra** conducted by Paul Klenau: **Prélude à l'après-midi d'un Faune** (Debussy).

9114 (12in., 4s. 6d.).—**B.B.C. Wireless Symphony Orchestra** conducted by Percy Pitt: **Witches' Dance (La Tregenda)** from *Le Villi* (Puccini) and **Concert Waltz in A** (Glazounov).

My first thought, when I heard that Columbia had done the *Ninth*, was that it might be too early in the day of the new process for such a big thing to be tackled successfully. Well, much of the fear is unfounded, but there are problems still to be mastered before any really big work can be presented perfectly adequately, and none of us—companies, critics, and gramophiles in general—will gain anything by pretending that the millennium is here in a bound. We have gone far in the last few months, and this *Ninth* is an earnest of what will in time be possible.

First I must distinguish, as far as I can, between what I know of Weingartner's ideas of the work, and what the recorders can give us of those ideas. Though I think some of this conductor's Beethoven (his *Seventh*, for instance) as fine as anything I have heard, I am not carried away by his conception of the *Ninth*. Somewhere the routinist, the shaper of ends *his* way, creeps in. That is not to say that Weingartner is a mechanician; but I feel that in recent years he is not quite letting himself be worked on by the music, but is working upon it; not so much imposing a "reading" as allowing his years of experience to mount up against a perfectly fresh and vital conception of the work.

With that, and the constitutional limitations of the gramophone in mind, we can get a fair view of what has been done with the *Ninth*; if we don't bear both sets of factors in mind and try to find the truth from them, we ought not to be criticising either music, or conducting, or gramophone records; so I feel.

Now the limitation I still find the greatest in the instrument is this: it grows in the power of conveying grace and power, in most directions, but it still fails to convey bigness; by which I mean not just loudness or brilliance (which we get well enough in the recent "1812," an essentially small piece in the sense of importance and musical value per bar); but bigness of the kind that we get, for instance, in the Scherzo and the Finale of this symphony. The Scherzo, for all its solidity in Weingartner's hands (and a certain solidity is needed to give it the right air of a giant-gambol), just fails, to my ear, to get the strangeness and sense of enormous power pent up, that the movement puts into your mind in the concert room.

One general criticism of the recording is that, though the strings are largely pleasant (their cutting edge is only noticeable here and there, and not much of the "swishing" sound that I dislike is here), the wood-wind is not quite its individual self. The clarinet and oboe tones do not seem to me to be sufficiently differentiated. I have heard bars 416-423 of the Scherzo, for instance, to better advantage on old recordings. That is the portion (immediately after the start of side 6) in which oboes, clarinets, and bassoons have a little tune to themselves. The tones are clear, I agree, but they are not absolutely true representations of those of the instruments. The oboe elsewhere lacks pungency and character (and in just one place he and the bassoon don't quite hit off the time together—from bar 454 of this same movement). That matter of verisimilitude of tone-colour is my chief criticism of the recording. Other records made by the new process have given better reproductions. Is there some special point in this particular work's production, I wonder, that interferes

with tonal truth? It is not that we have bad tone, or not enough of it; and the fault is not, I think, a grave one, but it does strike the ear all through.

In the slow movement the fact grows that there is not enough *piano* and *pianissimo* tone. One noticed this first in the very beginning of the work. The hardness—irresilience—of the string tone (the fruits of the new method) adds to the effect, and to me this movement is made much less emotionally moving because of those two factors. The hard string tone becomes, in a page or two, distinctly disturbing to one's dreams.

In the last movement the chorus is not as strong as I should like to hear it. The orchestra rather overpowers it. The singing, as much of it as comes through, is adequate, though the sopranos fade away rather alarmingly once or twice, particularly on the high A, but this is a cruel ordeal for them, and I cannot conceive any but voices trained on "the one true old Italian method" (there really was one—once) coming through it unscathed and triumphant, with a note left in the voice at the finish.

The tenor and alto of the quartet are rather light metal, and Mr. Eisdell knocks the crotchet-quaver rhythm about a bit, in the endeavour, presumably, to get a breath now and again.

There is no need for the four singers to chop up the cantabile of their music so much, by phrasing every pair of notes separately. Surely a general exhilaration is wanted here, rather than a jumpy four-twos-in-the-bar feeling.

The management of the opening exposition of the great tune (bar 92 onwards) and the episode starting at bar 432 (strings, wood-wind, and horns) is admirable. In the latter passage the string bass is too light, though.

The bit for wind-band is got over very circumspectly. In the hands of clever conductors it has almost ceased to feel out of the picture. Perhaps Beethoven thought that in such a rejoicing even the humblest of creatures, the German band, ought to have a place.

Taking it by and large, the last movement is not disappointing, if we listen with a sympathetic ear and use the imagination to get the size of the music. Probably in six months an even better *Ninth* will be out. I hear dark hints that the string tone can and will be sweetened, and that reminiscences of fair-organs will no longer remain. As I have before urged, let us criticise kindly yet clearly, and remember that this is a time of transition, when there is a danger both of too large claims and too wholesale disparagement of the novelty, because of its obvious defects. Every large work attempted may be out of date in a few months, but meanwhile those who are satisfied with a good measure of achievement may safely invest in this *Ninth*, and will surely enjoy it.

Of the *Faune* it may safely be said that no recording so clear and full of colour has been given us before. For the student who can listen with score in hand it is an admirable production, as also for the man who knows and loves the work. Others, while delighting in the play of colour and motif, will need to use some imagination to get the background of the music, to feel the lazy heat-haze in which it should be wrapped, to get the effect of the languorous grace in which the creature muses and dreams of his nymphs and goddesses. Apart from the somewhat hearty and occasionally hard tone, the recording seems to me extremely good—quite the best essay, in a delicate (and so, to the new system, dangerous) piece that we have yet had.

Glazounov is an adept hand at a light movement—Tchaikovsky's successor in this, I think, among the Russians, both as regards neatness of conception and skill in orchestration. He perhaps has a lick of the Johann Strauss brush, too—not at all a bad thing, for the best of Johann's products are of capital vitality.

The Puccini dance is a very effective number, with a good allowance of hobgoblin fiendishness. The opera from which it comes is an early work, which has not had much success outside his native country. The recording of both these pieces strikes me as admirably bold and clear, if a trifle coarse.

## HIS MASTER'S VOICE.

C.1279 (12in., 4s. 6d.).—**Royal Opera Orchestra**, conducted by Eugene Goossens: **Military March** (Schubert) and **Hungarian March** (Berlioz).

The old friends are welcome in new guise. This recording strikes me as not quite so effective as last month's. There is a kind of echo in the sound that is a little dislikeable—rather like the quality in some people's voices, a huskiness and lack of clarity. It sounds like the empty Queen's Hall, or some such place. I feel this a distinct drawback to the recording. The fiddles are settling down, though they still have the metallic lustre we want to



eradicate. The effect of which I speak can be heard at its worst about an inch and a half from the inside of the Berlioz side—just before the final working-up. The final fling somehow does not quite thrill me as it should, and as it thrilled Berlioz when at the first performance “the orchestra let itself go in a cataclysm of sweeping fury and thunder,” and, as for the audience, “their overcharged souls burst with a tremendous explosion of feeling that raised my hair with terror.” No wonder he “lost all hope of making the end audible.” I can’t feel persuaded that that *diminuendo* finish really comes off, by the way. I want the thing to smash into smithereens with the noise of detonating universes, and the feeble tailing-off is a swindle; so I reckon. Still, this and the old Schubert march is a good record—full of lively stuff. The latter piece, especially, is freshly treated, as far as such a hoary favourite can be; it is taken very dapperly, with a good many little sudden swirls and tonal pushes—in a tip-toes manner, like ballet music. It is the march of the Dandy Fifth, or rather, of Vesta Tilley, as one of the military “nuts.”

#### PARLOPHONE.

E.10487, 10488, 10489, 10490 (12in., 18s.)—**Orchestra of the State Opera House, Berlin**, conducted by George Széll: **Second Symphony in D** (Brahms). Philharmonia and Eulenburg.

E.10491 (12in., 4s. 6d.)—**Edith Lorand Orchestra**: **Fantasia on Tales of Hoffmann** (Offenbach).

In hearing the symphony we have to remember that this is the old recording. I am afraid that, much as we welcome the second of Brahms, we need a greater richness than those methods can give. In the opening movement, for instance, the wood-wind (which probably was quite well played, save in one respect I shall mention in a moment) comes out rather thin and spiky, in such places as page 7 (Eulenburg). The strings were, I imagine, not very numerous. Their soft work is creditable, but the balance between wind and strings is not always ideal. The point on which I am not quite easy as to the quality of the playing is that the wind sometimes grates upon the strings, when the latter enter after a wind passage. Listen to the bottom of page 53, for instance. Intonation is not perfect here.

I like the slow movement, tonally (as regards recording) better than the first, but the pace and interpretation are such as to give an effect of sombreness. Something drags; there is not quite the grave yet lightened tone we want. It is all just a little lacking in sweetness and humanity—and Brahms certainly did not lack that, in this symphony at any rate. It is among the most lovable and human of his works.

In the beginning of the *Allegretto* the recording rather signally fails to bring out the characteristic tone-colours of the wood-wind. The freshness and brightness of the colours are missed.

In the last movement the strings can't cope with the brass at all satisfactorily. That grand second subject—one of the world's great tunes—is given out in a disappointingly scrappy, undignified manner. I feel that this movement is being raced. A fraction off the speed would have helped; but a broader conception is wanted, a stronger orchestra (I believe, without knowing the numbers), and much better recording. I'm sorry. I admire Parlophone's enterprise, and shall be delighted to praise them as soon as they send out something to match the best of their former products; but this Brahms is, frankly, not their best work by a long way; and it isn't good enough for the modern gramophile.

There is plenty of colour and life in the Lorand playing, as ever. If the big orchestra could have got results as good, in its very different way, the Brahms would have been far more successful. Of course, the Lorand combination is frankly small, but for the sort of music it tackles it is admirably equipped. The recording is rounded and full-toned.

#### REGAL.

G.8637 and 8638 (10in., 5s.)—**White House Orchestra**: **Summer Days Suite** (Eric Coates) and **The Wedding of the Rose** (Jessel).

The first record contains *In a Country Lane* and *On the Edge of the Lake*, and the second, *At the Dance* and the Jessel piece. The lake piece has as sub-title *Isle of the Waters*, and we are told that the melody was suggested by some verses of Fred Weatherly, the song writer. In this the quite promising oboe tone is a little spoilt by the player's getting a trifle flat near the start. The playing needs gingering up, rhythmically, not as regards speed. In the first piece, for instance, there is a good deal of slackness in fine points of proportionate values, both of length and stress. The music, though it is not much more than Ed. German-and-water,

could be made more effective. The instrumental tone in the last piece is rather noticeably weak. The players, I am afraid, are being allowed simply to “walk through” the work. The Jessel piece is tiresome—trivial and unoriginal. The recording, as far as one is able to detach it from the playing, seems very true to the players' values.

#### ZONOPHONE.

2779 (10in., 2s. 6d.)—**Kirilloff's Russian Balalaika Orchestra**: **Shining Moon and Song of the Volga Boatmen** (Russian Folk-songs).

If those poor creatures who haul the boats on the Volga had someone to collect for them the royalties on all the records and copies of their song, every one of them would receive sufficient to enable him to retire, so I have calculated. Who is looking after them? I can't imagine how, while hauling, they can have enough breath to yell as loudly as this band seems to think they do. The harmony supplied is a bit too sentimental, and the rhythm is choppy. The other song is not at all striking. I very much doubt if it be a folk-song at all. Lots of bastard folk-songs come out of Europe—mere street- or music-hall songs of the moment or of the 'eighties, unloaded on the innocent Englishman under false pretences. I do not, of course, make this charge against the present song; but it sounds very much more like a middle-European café ditty than like any sort of folk-song at all. It is just a fair specimen of a sportive tune, that works up to a racing end. As a balalaika tune it is quite effective, the tone of the instruments being well reproduced, without too much metallic twang.

K. K.

### CHORAL

#### PARLOPHONE.

**Irmrlers' Ladies' Choir**: **Heilige Nacht** (Holy Night, Beethoven) and **Gott, meine Zuversicht**, Op. 132 (In God is my trust, Schubert). E.10497 (12in., 4s. 6d.).

#### COLUMBIA.

**The Sheffield Choir** with orchestra and organ, conducted by Sir Henry Coward: **For unto us a Child is born, His yoke is easy**, and **Behold the Lamb of God** (Handel's *Messiah*). 9115 (12in., 4s. 6d.).

**Choir of 2,620 Voices, with Festival Orchestra**, conducted by Frank Idle, F.R.A.M., recorded at the Nonconformist Choir Union Festival, at the Crystal Palace: **Hallelujah, Amen** (Handel's *Judas Maccabeus*). **The Festival Orchestra**: **Dance, Othello** (S. Coleridge-Taylor). 9118 (12in., 4s. 6d.).

**The Choir and Orchestra** (as given above): **Sing Alleluia forth** (Eric H. Thiman). **The Choir, with Audience of 4,000 and the Orchestra**: **Praise, my soul, the King of Heaven** (Henry Smart). 9117 (12in., 4s. 6d.).

**Greenock Male-voice Choir**, conducted by A. J. Gourlay: **The Road to the Isles** (from *Songs of the Hebrides*, arr. M. Kennedy-Fraser) with piano, and **Loch Lomond** (Scottish air, arr. R. Vaughan Williams), unaccompanied; **Land o' the Leal** (arr. E. Elliot Button), unaccompanied, and **Border Ballad** (J. H. Maunder), with piano. 4060 and 4062 (two 10in., each 3s.).

#### HIS MASTER'S VOICE.

**Choir of H.M. Chapels Royal**, with organ, conducted by Stanley Roper (organist and composer at H.M. Chapels Royal), recorded at the Chapel Royal, St. James: **Onward, Christian Soldiers** (Gauntlett) and **O Love that will not let me go** (A. L. Peace). E.435 (10in., 4s. 6d.).

#### BRUNSWICK.

**Male-voice Choir of the St. Mary of the Lake Seminary, Mundelein, Illinois**, conducted by Otto A. Singenberger, with piano: **Jubilate Deo and Oremus pro Pontifice nostro pio** (John B. Singenberger). 3152 (10in., 3s.).

The *Irmrlers' Ladies' Choir* is as sensitive and ethereal as ever, though unfortunately with a good deal of doubtful intonation, especially in the Beethoven. Surely, if one could ever call a tune sublime, one might so call this, more than any other of Beethoven's. (It is best known as the theme for the variations in a late piano sonata of his.) And the Schubert is at least equal to serving as a companion. Reproduction is good enough not to seem too poor even to ears used to the new English choral records.

The *Sheffield Choir* have made a very fair record, in spite of a tendency to stridence. In *For unto us* there are some splendid crescendos and diminuendos, especially the swellings-out on held chords and single notes. Attack is not very good on “Wonderful!



Counsellor!" Sir Henry Coward's conceptions of *His Yoke and Behold* are straightforward almost to the extent of mechanical; and the choir does not quite stand the strain of these two numbers—nor does the gramophone.

It may be possible to get really satisfactory performance out of the *Nonconformist Festival* records, but I have not succeeded in doing so. Enthusiasts should experiment for themselves. So far as can be judged the actual performances at the Crystal Palace were none too refined. However, these records have caught the "atmosphere" as usual—including fully realistic storms of applause at the ends. The hymn in which the audience of 4,000 join is the most impressive.

My correspondent (*vide* reference under Columbia song records of this month) said that the only performance he had ever liked of *The Road to the Isles* was in choral form (I think by the Glasgow Orpheus). He claimed that the rhythmic power of the song was thus gained. Perhaps he will find the *Greenock Choir's* rendering moderately good. It seems to me to have a measure of effect, though once more one must ask, What need is there of an instrumental accompaniment? The *Greenock Choir's* other songs are also very efficient and effective. Perhaps the first of the two records is the better.

But for performance and recording the *Chapels Royal Choir* is the best choral record of the month. It is less pretentious than the others, but fully achieves its aim. By the way, has the famous *Onward, Christian Soldiers* tune all this time been wrongly attributed to Sullivan? H.M.V. (or those who record for them) give the honour of its composition to Gauntlett.

The *Illinois Choir* give very powerful singing and recording, but rather crude withal. The composer of these two motets is presumably a relative of the conductor of the Choir. His music may seem impressive, but it does not sound the same note as does the best church music of the past and present.

C. M. C.

## OPERATIC

**WILLIAM MARTIN** (tenor) and **MARCEL RODRIGO** (baritone).—*O Mimi, tu più non torni* from *La Bohème* (Puccini) and *Solenne in quest' ora* from *La Forza del Destino* (Verdi). In Italian. Col. L.1763, 12in., 6s. 6d.

**JOSEPH HISLOP** (tenor) and **APOLLO GRANFORTE** (baritone).—*O Mimi, tu più non torni* from *La Bohème* (Puccini) and *Solenne in quest' ora* from *La Forza del Destino* (Verdi), sung in Italian. H.M.V., D.B.939, 12in., 8s. 6d.

**PETER DAWSON** (bass-baritone).—*O Star of Eve* from *Tannhäuser* (Wagner) and *Even bravest hearts* from *Faust* (Gounod). In English. H.M.V., C.1267, 12in., 4s. 6d.

**META SEINEMEYER** (soprano).—*Wie nacht mir der Schlummer* and *Alles pflegt schon längst der Ruh'* from *Der Freischütz* (Weber). In German. Parlo. E.10484, 12in., 4s. 6d.

**ROBERT BURG** (baritone).—*Wenn mich für Häuslichkeit auf Erden* and *Ist dies denn Wirklich die Tatjana* from *Eugen Onegin* (Tchaikovsky). Parlo. E.10485, 12in., 4s. 6d.

**ELISABETH SCHUMANN** (soprano).—*Batti, batti* from *Don Giovanni* (Mozart) and *Voi che sapete* from *Le Nozze di Figaro* (Mozart). In Italian. H.M.V., D.B.946, 12in., 8s. 6d.

**CHORUS AND ORCHESTRA** conducted by **VINCENZO BELLEZZA**, recorded during actual performance at Covent Garden, May 31st.—*Prologue—Finale* from *Mefistofele* (Boito). Sung in Italian. H.M.V., D.1109, 12in., 6s. 6d.

**SELMA D'ARCO** (soprano), with Aeolian Orchestra.—*O che volo d'augelli, Ballatella* from *Pagliacci* (Leoncavallo), in Italian, and *Depuis le jour* from *Louise* (Charpentier), in French. Vocalion A.0265, 12in., 5s. 6d.

**EMMY BETTENDORF** (soprano) and **WERNER ENGEL** (tenor).—*Duet* from Act 2 of *The Flying Dutchman* (Wagner). In German. Parlo. 10478, 12in., 4s. 6d. See *Orchestral Reviews*, September, page 164.

**AROLD LINDI** (tenor).—*Ora e per sempre addio* and *Morte d'Otello* from *Otello* (Verdi). Sung in Italian. Col. L.1773, 12in., 6s. 6d.

**LUELLA PAIKIN** (soprano).—*Air de Nannette* from *Falstaff* (Verdi) and *Saper Vorreste* from *Un Ballo in Maschera* (Verdi). In Italian. Voc. A.0267, 12in., 5s. 6d.

**MAY HUXLEY** (soprano).—*Ah! Fors'è lui* from *La Traviata* (Verdi). Two parts. Sung in Italian. Beltona 7006, 12in.

**MANUEL HEMINGWAY** (bass-baritone).—*Vecchia zimarra* from *La Bohème* (Puccini) and *Vous qui faites l'endormie* from *Faust* (Gounod). In English. Beltona 1040, 10in., 2s. 6d.

*William Martin and Marcel Rodrigo*.—In the singing of vocal duets the first consideration is that the two voices shall be well matched and the balance of strength tolerably even. Without that it is hopeless to think of arriving at a satisfactory result, whether the attempt be made on the stage, on the concert platform, or on a gramophone disc. In the present instance we have a tenor and a baritone of the lightest and the heaviest calibre respectively, the former continually forcing his voice to compensate for his weakness as compared with a companion who makes not the slightest effort to moderate the powerful sonority of his tone. Whether it be in Verdi or Puccini, the effect of the disparity is equally noticeable and unpleasant; but the argument against it is perhaps strongest in the duet from the fourth act of *La Bohème*, where at one moment Marcel has taken the liberty of joining in Rodolfo's little tune, for the apparent purpose of lending him a helping hand. He must have fancied no one would notice it!

*Hislop and Granforte*.—Here are precisely the same two duets from *La Forza del Destino* and *La Bohème*, sung by artists with voices well matched in timbre and strength. It is scarcely recognisable as the same music. One perceives the complete understanding between the two men, the intention to support each other where the voices unite, the effort to make them blend rather than spoil their quality by shouting. The result is an excellent record of both pieces, alike in the singing and the making, while the orchestral accompaniment is quite on the same level of merit.

*Peter Dawson*.—It is curious, though, how the same orchestra can vary in different specimens of workmanship; almost as much, in fact, as the tones of the singers themselves. In these accompaniments to *O Star of Eve* and *Even bravest hearts may swell*, the instruments strike one as too near and noisy; they intrude upon the voice and blur the general effect. It should be remembered that with this wonderful electrical recording every sound registers. The greater the need, therefore, for a careful adjustment of values and distances. So, again, with the soloist. He has to beware of curious variations of timbre, of a *mezza voce* that sounds as though it proceeded from some other mouth than his—like a ventriloquist effect, and not very pretty at that. If Mr. Peter Dawson takes my advice he will re-make these two records and at the same time, as an artist fond of writing letters to the press on the important subject of diction and pronunciation, take greater pains with his own vowel-formation and clearness of utterance. Only a foreigner can be excused for saying "theenk" and talking about his "seester."

*Meta Seinemeyer*.—Goodness knows there are enough existing records of the *Freischütz* aria—*Softly sighs*, as we always call it—without any necessity for this very unsatisfactory Parlophone version. Scarcely anything about it is right; and when I say that I think that here in England we may claim, through the great Jenny Lind and the scarcely less great Theresa Tietjens, to possess the accurate tradition, direct from Weber himself (who was so much in this country) of the manner in which the famous air should be interpreted. Apart from the singer's hollow, grief-stricken medium tone, doubtful intonation and lack of real joy, hope, or animation, she slurs too many of her phrases and, of course, follows the mistaken modern German method of ignoring the *appoggiatura*, in flat opposition to the custom of Weber's time. This last national error ought now, I feel, to be brought before the League of Nations.

*Robert Burg*.—As usual, this popular German baritone produces a delightfully clean, pure record of whatever he sings, and these two excerpts from Tchaikovsky's *Eugen Onegin* seem to reflect the pleasure that he takes in so doing. His voice is very steady, his words are distinct, and there is abundant contrast in his varied shades of expression. The selection from the ball-room scene is energetic and passionate, and it winds up with the orchestral dance motive that follows it in the opera, which makes a capital ending.

*Covent Garden Chorus and Orchestra*.—My remarks anent the H.M.V. records of the Broken Scene from *Mefistofele*, executed during the performance of the opera at Covent Garden, apply with equal force to these of the Prologue which opens the same work. It was a case of giving us "the cart before the horse," but there may have been reasons for that, which do not really concern us. I will only say that I am glad the Prologue has not been overlooked, because it is one of the features of Boito's masterpiece, and he himself chose it for performance and conducted it in person at Cambridge in 1893, when the University conferred upon him the honorary degree of Mus. Doc. If the opening passages sound rather faint and distant, the full volume of the voices and orchestra quickly bursts forth with splendid tone and thereafter is maintained with imposing effect to the end.



**Selma d'Arco.**—If every part of this soprano's compass were as steady and satisfying as her head register, and if art had done as much as nature to make her a good medium for gramophone work, then there would be another tale to tell about these solos from *Louise* and *Pagliacci*. As it is, she requires further study to get rid of her tremolo, to improve her phrasing and her shake, to correct her faulty French and her cloudy enunciation, in short, to make herself the finished vocalist that she is capable of being. Neither *Depuis le jour* nor Nedda's *Ballatella* is exactly easy, of course, and both call for a technique superior to this. The recording and the accompaniments are highly creditable.

**Parsifal and The Flying Dutchman.**—The association on one disc of stray excerpts from Wagner—youth and age—as here exhibited is not what one might term convenient. Apparently Parts I. and II. of *Klingsor's Magic Garden* have been issued previously, as this is Part III. Anyhow, it is that portion of the second act of *Parsifal* which finishes up with the flower maidens and starts the duet between the hero and Kundry (Max Lorenz and Gema Guszalewicz). It is thus head and tail without much body, but such a charming sample that one can only wish there were more of it. Similarly, the reverse side gives only the middle section of the beautiful duet between Senta and the Dutchman, sung in irreproachable fashion by Emmy Bettendorf and Werner Engel. So far as they go, both records are welcome.

**Elisabeth Schumann.**—Our readers will be glad to be able to obtain excellent records of these two familiar Mozart airs, sung in Italian by the accomplished artist who has been heard in them both at Covent Garden and Wigmore Hall. Her style, alike in *Batti, batti* and *Voi che sapete*, is lively, free, and vivacious, her tone singularly pure. If I prefer her German to her Italian it is because the vowel tone of her mother tongue comes more naturally to her, whereas this occasionally suggests the foreigner. However, that is but a tiny blemish, and will not interfere with the enjoyment of her artistic singing.

**Aroldo Lindi.**—I rather suspect this to be an American tenor—Mr. Harold Somebody—but that does not really matter. The real point is that he has adopted the Italian manner with sufficient skill to make the question of nationality unimportant and that he uses a fine robust voice with much freedom and power. His phrasing is a trifle jerky, and one misses true nobility of utterance and diction in his excerpts from *Otello*, notably in the *Ora e per sempre addio*, which requires a Tamagno to do it justice. I like better the death scene, wherein the singer is genuinely pathetic. Not satisfied with pouring forth his soul in the wonderful *Un bacio ancora*, he pours out a few extra dying sighs as well, after the music has ceased! You must listen carefully and you will hear them.

**Luella Paikin.**—Quite an agreeable contrast—the melancholy air for Nannetta (not Nanette—no, no, not Nanette, please!) from the last act of *Falstaff*, and the pretty song for the page from *Un Ballo in Maschera*. Both are sung smoothly and in tune; but I object to the interpolation of a long and wholly unsuitable cadenza into the latter. I think Verdi, if he had heard it, would have cut short the singer's career with language that is unprintable. I will not evoke it here.

**May Huxley.**—On a 12in. disc we might very well get the whole of *Ah, fors'è lui* when done in two parts. The cut before the *Sempre libera* here is doubly wrong, because the orchestra begins at the bit which precedes the repeat, then waits for the voice to go back to the *Follie, follie*, which of course makes nonsense of the dramatic idea. This singer has a charming voice, and uses it with plenty of *entrain* or "go." But sometimes, unfortunately, it goes off the key, as for example in the delicious *A quell'amor*, which sounds consistently flat so long as the melody remains in the medium. Also many liberties are taken with text, the values being altered so as to lengthen high notes, and so forth. The cadenza is a not too effective *mélange* of many I have heard, and the ending shake is not sustained on the exact notes. I fancy Miss Huxley can do better than this.

**Manuel Hemingway.**—This cheap Beltona record gives good value. The voice is a sonorous low baritone of sympathetic quality, which comes out particularly well in the farewell to the old coat from *La Bohème*, sung with plenty of natural expression. The words are also very clear, but the singer must look to his vowel tones, which are often loosely formed and liable to mislead the listener. The Mephistopheles laugh in the Serenade is executed on a combination of vowels that (very properly, no doubt) suggests something derived from a special Satanic vocabulary.

HERMAN KLEIN.

## SONGS

### ACO.

**Herbert Garry (tenor):** *The Gentle Maiden* (Welsh folk-song, arr. Arthur Somervell) and *Mary of Argyle* (Nelson). G.16042 (10in., 2s. 6d.).

The name of Herbert Garry is another of those Aco names to watch for bargains—though (at first hearing?) he arouses a faint suspicion of that common tenor vice of maudlin plaintiveness. He is also slightly inclined to sing tightly and his voice is not always as steady as it should be. But his *Gentle Maiden* is extraordinarily free from sentimentality, in fact it is almost too straightforward. Folk-songs of this type, having absolutely simple, unpretentious melodies, are dull, and do not receive justice, if the singer does not allow his imagination free play.

### ACTUELLE (Pathé).

**Glyn Eastman (baritone) with orchestra:** *When the Sergeant-Major's on Parade* (Longstaffe) and *Home isn't home without you* (Löhr). 15236 (12in., 3s. 6d.).

Eastman has shown that he might gain a place among the best living baritones. This month he only adds to the collection of records of the popular Sergeant-Major's song of the moment—probably as good a record of it as will ever appear at the price. The Löhr is competently done.

### BELTONA.

**Howard Fry (baritone):** *Onaway, awake, beloved* (Cowen) and *Young Tom o'Devon* (Kennedy Russell). 6061 (10in., 3s.).

**Booth Hitchin (baritone):** *When the Sergeant-Major's on Parade* (Longstaffe) and *A song of sleep* (Lord Henry Somerset). 6062 (10in., 3s.).

**Eirene Harrison (soprano):** *My dearest heart* (Sullivan) and *The Wood Pigeon* (Liza Lehmann). 6063 (10in., 3s.).

**Christine Gallagher (soprano):** *I know my Love* (Irish, arr. Hughes) and *Teddy O'Neale* (Moore). 1037 (10in., 2s. 6d.).

**Molly O'Callaghan (contralto):** *Believe me, if all those endearing young charms* (traditional) and *The Fairy Tales of Ireland* (Eric Coates). 1039 (10in., 2s. 6d.).

Beltona have this month two, if not three, new names of singers in their list. *Howard Fry* appeared several times as Dalua during the recent run of *The Immortal Hour* in London. His voice and personality (it is more than manner) are such as provide a tonic after most of the song records which a reviewer has to try (and with which he is tried). His singing is strong, clean-cut, incisive, his diction perfect. Whether he deserves still higher praise should appear in due course. He does not waste time trying to smooth out the faults in *Onaway, awake, beloved*. Longfellow could surely not have been pleased at this popular setting of his verse as a theoretical prosodic exercise in which true rhythm simply goes by the board. I would even say that on this record *Tom o' Devon* is more likeable. *Howard Fry* allows his voice to develop a heavy tremolo, which it takes all his masterful singing to make one bear.

*Booth Hitchin* is another notable acquisition. His voice is of a different type from Fry's—it is very full and round, best in the upper register. He almost overcomes the temptation to drown his words in a flood of tone—far better than most possessors of such a voice—but he needs to watch this difficulty. Vibrato occasionally becomes wobble. His singing of Somerset's song gains a certain attractiveness, and the other song (evidently one of to-day's "winners") is quite well done. At all events, he is a singer to hear. *Eirene Harrison* has a light, useful soprano voice, to which she probably does not do justice on this record. At the least, diction, phrasing, and steadiness need attention.

These days Beltona are making a good bid for a reputation for half-crown records of good singers in good songs. Here are two cheap records that deserve notice. *Christine Gallagher* just misses being entirely pleasing, and *Molly O'Callaghan* is still less perfect, both for much the same reasons. Both have a measure of tremolo, both need more simplicity and subtlety. *Molly O'Callaghan's* diction and phrasing are also slightly at fault.

### BRUNSWICK.

**Claire Dux (soprano):** *Abendlied* (Evening Song—Schumann) with violin obbligato by Fredric Fradkin, and organ, and *Komm, liebe Zither* (Come, lovely Zither—Mozart) with orchestra. 10205 (10in., 4s. 6d.).



**Lauritz Melchior** (tenor) with orchestra: **Do not go, my Love** (Tagore and Hageman) with violin obbligato by Fredric Fradkin, and **To my Bride** (Ross and Klenau). 10245 (10in., 4s. 6d.).

**Mario Chamlee** (tenor) with orchestra: **E'en as the flower** (Blackburn and Logan) and **Pleading** (Hesse and Kramer). 10224 (10in., 4s. 6d.).

*Claire Dux's* Mozart record is a musical miniature almost without blemish; a suave, serene song with a delicate instrumental background in which every detail is in its place. It has no great depth, but is a finished little work of art. The *Schumann* would be sheer beauty did not Claire Dux scoop a little at times. Her words are by no means as clear as her notes. The organ is surely a reed organ only.

*Melchior* gives one of the most imaginative renderings I know of the popular Hageman song, and his fine and sensitive voice makes much of it. This accompaniment helps towards effectiveness. It is natural, and perhaps just, that this song should be gaining much popularity. In every way it is easily understood, it has some individuality, is more or less up to date, and, above all, is sensitive, and singable. *Klenau's* song is in no way remarkable. Melchior could give lessons on the singing of English to most English singers.

*Chamlee's* extraordinary voice does not compensate for his general style, of which I wrote in July. That style here matches the music.

#### COLUMBIA.

**Sheffield Orpheus Male Quartette**: **On Ilkla Moor baht 'at** (arr. T. Clark), with piano, and **Alexander** (Sir Herbert Brewer), unaccompanied. 4031 (10in., 3s.).

**Laidlaw Murray** (baritone): **The Road to the Isles** (M. Kennedy-Fraser's *Songs of the Hebrides*) and **The Lea Rig** (Burns and J. M. Diack). 4059 (10in., 3s.).

**Dora Labbette and Hubert Eisdell**: **The Keys of Heaven** (arr. Broadwood and Fuller Maitland) and **Very own Pierrette** (Rex Allingham). D.1551 (10in., 4s. 6d.).

**Frank Mullings and Norman Allin**: **Watchman! What of the night?** (J. Sarjeant) and **The Two Beggars** (Valdemar and Lane Wilson). L.1774 (12in., 6s. 6d.).

**Seamus O'Doherty** (tenor) with orchestra: **Miss Kitty O'Toole** (Daniel Protheroe) and **The Old Bog Road** (T. Brayton and M. K. O'Farrelly). 4032 (10in., 3s.).

Perhaps the *Sheffield Quartette* in that famous dialogue song of their county is a matter for personal opinion. They have mock solemnity, but it seems to me there is not quite enough solemnity, and therefore hardly any mockery. Every word will be clear to those who can understand Yorkshire. But why have an accompaniment? *Alexander* will please all who regard it as a masterpiece of wit.

A Scotsman wrote to tell me I was too kind to Sir Harry Lauder's record of *The Road to the Isles*. Will he like this one any better? (The song will also be found among this month's choral records.)

*Laidlaw Murray* (who is an interesting singer) softens the words slightly (which my correspondent denounced as ugly), but takes some of the bite out of the song. *The Lea Rig* is a good song very fairly sung. Surely it is only arranged by Diack? It must surely be a genuine traditional Scottish tune.

The delightful English folk-song, *The Keys of Heaven*, is done well enough to be very pleasant to listen to. After it *Very own Pierrette* sounds very unreal.

All there is to be said of *Watchman! what of the night?* and *The Two Beggars* is that they are as telling and realistic as one would expect of two such singers and actors as *Mullings* and *Allin*, and that there is a splendid bit of singing at the end of *The Two Beggars*.

*O'Doherty* still seems to me to record far from pleasingly. *Miss Kitty O'Toole* incessantly takes four paces then stops dead. On the other song it is impossible to make favourable comment.

#### HIS MASTER'S VOICE.

**Marguerite d'Alvarez** (mezzo-soprano), accompanied by Percy Kahn (piano) and R. Arnold Greir (organ): **Do not go, my Love** (R. Hageman), with piano, and **Homing** (T. del Riego), with piano and organ. D.A.790 (10in., 6s.).

**Garda Hall** (soprano): **Soft-footed snow** (Sigurd Lie) and **The Second Minuet** (Maurice Besly). B.2335 (10in., 3s.).

**Paul Robeson** (bass) and **Lawrence Brown** (tenor): **Joshua fit de battle of Jericho**. **Paul Robeson**: **Swing low, sweet Chariot**. (Negro Spirituals, arr. Lawrence Brown). B.2339 (10in., 3s.).

**Harry Dearth** (bass): **Cloze Props** (Wolseley Charles) and **My old Shako** (Trotère). D.1116 (12in., 6s. 6d.).

**Peter Dawson** (bass-baritone): **Trooper Johnny Ludlow** (Gordon Temple) and **The Deathless Army** (Trotère). C.1275 (12in., 4s. 6d.).

The Editor comments on *Marguerite d'Alvarez's* record on another page.

*Garda Hall* can achieve at least a greater depth of feeling than seems accessible to many high sopranos of her type, and she seems to be setting out to sing songs that at least are worth serious consideration. *Soft-footed Snow*, in fact, is one of the most successful and attractive of contemporary songs, though slight and perhaps not greatly significant. *Garda Hall* has not quite caught the mysticism towards which the song seems to me to strive. The *Second Minuet* will please people with complacent or sentimental outlooks. *Garda Hall* has at present a bad tremolo, and her diction varies greatly in distinctness, though good throughout the Besly song.

*Robeson* is as telling as ever in *Swing low*, and he and *Brown* provide splendid contrast in one of the liveliest of all Negro Spirituals.

*Dearth* and *Dawson* both hark back to platitudes and inanities. Their songs could hardly be better sung.

#### PARLOPHONE.

**Emmy Bettendorf** (soprano) with orchestra: **Träume** (Dreams, Wagner) and **Élégie** (Massenet). E.10495 (12in., 4s. 6d.).

**Mario Spina** (tenor) with orchestra: **Lolita** (Spanish Serenade) (Buzzi-Peccia) and **Occhi di Fata** (Eyes of Fate, L. Denza). E.10496 (12in., 4s. 6d.).

*Emmy Bettendorf's* singing of *Träume* is the lovely thing that one would expect of her. Her conception of it is hyper-sensitive—dreamy, in fact. One fancies that there might be more restraint in the singer than there was in the composer. Yet this rendering may be exactly what Wagner intended. One is tempted to pronounce that it is the best existing record of the song. The orchestra is a bit foggy, but this must be one of the most difficult things in existence to record.

You may not be a Massenet enthusiast, but Emmy Bettendorf will almost persuade you that his *Élégie* is a beautiful thing.

We have lately had a good many brilliant tenor records of popular songs of Southern Europe. Few, if any, are better than this by *Spina*. *Lolita* is rich and high-spirited. *Occhi di Fata* is fascinating, with a mesmeric little instrumental refrain.

#### REGAL.

**Kenneth Walters** (baritone) with orchestra: **Land of hope and glory** (A. C. Benson and Sir E. Elgar) and **The Yeomen of England** (from *Merrie England*—Basil Hood and Edward German). G.1030 (12in., 4s.).

There is efficient use of a powerful voice, and fine full-toned, realistic orchestral recording, though a wee bit over-bright. This is the first new-process record of *Land of hope and glory* that I remember—at any rate, it is hard to imagine one more satisfying.

#### VOCALION.

**Roy Henderson** (baritone), accompanied by Stanley Chapple: **The Two Grenadiers** (Schumann), **Love, when I gaze into thine eyes** (No. 4 of Schumann's *Dichterliebe*, Poet's Love, Op. 48) and **Morning Hymn** (Henschel). K.05250 (12in., 4s. 6d.).

**Clara Serena** (contralto), accompanied by Roy Mellish: **My dearest heart** (Sullivan) and **Lament of Isis** (Bantock). K.05252 (12in., 4s. 6d.).

**Frank Titterton** (tenor), accompanied by Stanley Chapple: **Come away, death, and O mistress mine** (from *Three Shakespeare Songs*) and **Damask Roses and Brown is my Love** (R. Quilter). K.05251 (12in., 4s. 6d.).

No singer of to-day calls for more carefully-balanced judgment from critic or reviewer, for what it is worth, than *Roy Henderson*. His sudden leap into fame is not likely to prove superficial, for it is not so much popular fame as fame among the chief judges of the land. But he still needs the full development of time and experience. His *Erl King* was a really startling piece of characterisation; yet, strangely enough, he has a general tendency to underact. Possibly after a few years' operatic work he might be the equal of any living singer. His *Two Grenadiers* is finely impressive, and has all the true feeling of the song, its combined despair, restraint, and heroism. But there is a little too much of the restraint. There is not the tremendous dramatic force



given, for instance, by Chaliapin's Russian version of the song last month. Stanley Chapple gives the soft ending. (I believe Schumann left this ambiguous; at any rate, it is often given loud, with at least good effect.) Henderson is too matter-of-fact in *Love, when I gaze into thine eyes*, though not without sensitiveness at the end. He ignores a deliberate break of Schumann's between "When I lean" and "upon thy breast," and makes other breaks which are hardly warranted. This song demands all a singer's insight to be worth while. The Henschel is inspiring.

*Clara Serena* confirms all that I said of her in August. She makes much of both these songs, but the Sullivan is one of his most absurdly pretentious efforts and the Bantock seems to me lacking in real inspiration.

There will be a great welcome for *Titterton* in four Quilter favourites. He would be just about perfect, were it not for his heavy tremolo, which, however, is not quite at its worst.

C. M. C.

## BAND RECORDS

### ACO.

G.16022 (10in., 2s. 6d.).—Band of H.M. Welsh Guards: *The Nightingale and the Frogs* (Eilenberg) and *The Grasshoppers' Dance* (Bucalossi).

G.16023 (10in., 2s. 6d.).—The British Legion Headquarters (London) Military Band: *The Contemptibles March* (Stanley) and *Carry on March* (Winson).

G.16048 (10in., 2s. 6d.).—Band of H.M. Welsh Guards: *Chang* (Finck) and *The Chinese Bell Galop* (Trevine).

G.16049 (10in., 2s. 6d.).—Australian Commonwealth Band: *The Vanished Army March* (Alford) and *The Jolly Copper-smith March* (Peter).

### IMPERIAL.

1629 (10in., 2s.).—Australian Commonwealth Band: *Raven-wood* (Rimmer) and *The Turkish Patrol* (Michaelis).

### COLUMBIA.

9106 (12in., 4s. 6d.).—Band of H.M. Grenadier Guards: *Plantation Songs Fantasia* (G. H. Clutsam). Parts 1 and 2.

### ACTUELLE.

15235 (12in., 3s. 6d.).—Garde Républicaine Band: *L'Etoile Overture* (Chabrier). Parts 1 and 2.

### HIS MASTER'S VOICE.

C.1273 (12in., 4s. 6d.).—Band of H.M. Coldstream Guards: *The Gondoliers Selection* (Sullivan). Parts 1 and 2.

C.1274 (12in., 4s. 6d.).—Band of H.M. Coldstream Guards: *Patience Selection* (Sullivan). Parts 1 and 2.

### REGAL.

G.1028 (12in., 4s.).—Silver Stars Band: *Wedding March* (Mendelssohn) and *Bridal March* from *Lohengrin* (Wagner).

G.1029 (12in., 4s.).—Silver Stars Band: *Madame Butterfly Selection* (Puccini). Parts 1 and 2.

### VOCALION.

Cornet Soloist Trumpet-Major H. N. Harman with Band of H.M. Life Guards:

X.9857 (10in., 3s.).—*Take a Pair of Sparkling Eyes* (Sullivan) and *The Distant Shore* (Sullivan).

X.9859 (10in., 3s.).—*O Sole Mio* (E di Capua) and *The Rosary* (Nevin).

The British Legion Military Band is a good band of the amateur class, but, of course, by no means up to the Guards' standard, and the intonation in the two marches issued this month is decidedly faulty in places. Apart from this and the fact that there are one or two loose ends that might be tidied up, the playing of *The Contemptibles* and *Carry on marches* is quite good. The marches themselves are of a good average type and the recording is adequate. The quality of the playing of the Welsh Guards Band is curiously variable. In the two naturalistic pieces it is very good and the recording is quite effective. So far as the music itself is concerned, I can quite imagine that frogs and grasshoppers as a whole may feel distinctly flattered, though I very much doubt whether the nightingale fraternity will! In the pseudo Chinese music the playing is equally good and the recording better. *Chang* is written in Mr. Herman Finck's usual facile manner, while the *Chinese Bell Galop* is more interesting than the title suggests. Quite a feature of the latter is that for once in a way, the bells are fairly well in tune.

We now have four further selections by the Australian Commonwealth Band, but in all cases the musical value is of no moment.

The band is worthy of better things than the monotonous *Turkish Patrol* or any of the three marches. *The Jolly Copper-smith* reveals a side of the band which they themselves seem to be rather fond of and the playing of one of the melodies on a muted cornet with most of the other bandsmen whistling is quite a relief and not overdone. The recording in all cases is quite good, and the peculiarly plaintive quality of tone obtained by Mr. Stender on his cornet is very well captured.

It is a long time since I had for review six such superlatively good records in one month as are the six 12in. discs just received. They are all so excellent that if I choose the *Plantation Songs Fantasia* as the best, the preference is very slight. This fantasia introduces several of the lesser known plantation songs, and the delicacy and flexibility of the playing is a delight. I do not know whether Mr. Clutsam of *Lilac Time* fame merely arranged the selection or whether he, in addition, arranged the instrumentation for military band, but whoever did this latter work has made a very fine job of it, and I hope that we shall have some more work from the same pen. The recording is very full and rich.

Chabrier's *L'Etoile Overture* is quite new to me, and is quite exciting in places, though on the whole is perhaps best described as good, second-rate music. The playing of the Garde Républicaine Band is impeccable, and the recording very good. The characteristic pungency of the Actuelle recording has been considerably modified with advantage.

I have been anticipating that we should have a complete new set of selections from the Savoy operas made by the new process of recording and *Patience* and *The Gondoliers* are quite up to expectations. The volume is not enormous, but the broad freedom and roundness of tone is very realistic. The timbres of all the individual instruments are preserved very effectively, as also is that of the ensemble playing. One bit that calls for special notice is the doubling of the clarinet and euphonium in *The merriest fellows are we* at the beginning of the first side of *The Gondoliers*. The only flaws in the recording, and it is almost hyper-critical to mention these, are that the tone of the side-drum is still on the dry side and that the castanets in the finale of *The Gondoliers* are too retiring. The latter reminded me forcibly of the Editor's famous tooth-picking simile.

*The Bridal Chorus* from *Lohengrin* and Mendelssohn's *Wedding March* are not my meat, but both playing and recording are very fine. I was particularly struck by the fact that in this music more dynamic variety is exhibited than is frequently the case with this band. The side-drum tone is excellent in the latter piece. The selection from *Madame Butterfly* is very attractive. The instrumental proportions are admirably balanced throughout. Particular notice should be taken of the beautifully fat tone of the euphonium in *Amore e grillo* on side 1 and of the full tone of the basses, bassoon and clarinets in their deeper register on side 2. My copy of this record is perfectly centred and this is absolutely necessary in music containing so many long-held notes. As is usual on Regal records, the surface is like silk.

The four solos chosen by Trumpet-Major Harman give him ample opportunity of showing what a fine artist he is. In all cases the tone is nicely restrained and steady, the phrasing excellent, and the temptation to over-sentimentalise resisted successfully. In fact the only quibble I have against his artistry is that he has seen fit to inflict *The Rosary* on us once more. Unfortunately, the recording in No. X.9857 is not up to the Vocalion Company's usual standard, as, though the solo instrument is reproduced very well, the accompanying band is rather indistinct and muddy.

*Note.*—I am indebted to a correspondent for drawing attention to an error in this column last month. Mr. A. H. Clark, of 45, Tremaine Road, Anerley, S.E.20, points out that my description of the Bach *Prelude, Chorale and Fugue*, played by the Scots Guards Band as "the famous one in G minor" is correct only so far as the *Fugue* is concerned, but that the *Prelude* is part of the one in C sharp minor (No. 4 of the "48") and he is unable to identify the *Chorale*.

I have now made a thorough investigation and find that the *Prelude, Chorale and Fugue* played is a military band transcription by Sir Dan Godfrey of an orchestral arrangement by a man called Abert. The *Prelude*, as stated by Mr. Clark, is part of No. 4 of the "48," the *Chorale* is an original composition by Mr. Abert (who is, I believe, a German), and the *Fugue* is the one in G minor with phrases from Mr. Abert's *Chorale* incorporated in it.

It only remains for me to apologise for the error and to plead in extenuation that when I heard the record originally I was away from home and my library.

W. A. C.



## DANCE NOTES

By Richard Herbert

**A**N unhappy mischance prevents me from being categorical in my remarks, for three large parcels of records have gone astray. So I can only say that this or that is the best that I have heard, knowing full well that there are Parlophones, Imperials, H.M.V.'s, and other old and valued friends mutely awaiting trial in some horrid railway siding or parcels office. They shall come into their own next month.

The records above the line in each list are the best of those tested; the remainder are not in order of merit.

COL. 4047.—*Somebody's eyes* and *\*\*Lo-Nah* (the Denza Dance Band). This is a case where the tune and the band are deserving of equal credit. We all know the Denza Band, but we do not all know *Somebody's eyes*; at any rate, not these particular eyes. They are very fascinating.

ZONO. 2787.—*That certain feeling* and *\*\*Ya gotta know how to love* (Cabaret Novelty Orchestra). This is the best record from "Tip-Toes" that I have heard so far; on the whole I am not impressed. Gershwin seemed to come only to disappoint. But we will wait and see once more. This particular orchestra is well blended and finely reserved.

H.M.V. B.5109.—*\*\*Sweet and low down* and *\*\*That certain feeling* (Paul Whiteman and his Orchestra). I was quick to spot this as a good Paul Whiteman in spite of the fact that my record started by being cracked, and ended by being broken. Whiteman is admirably suited to Gershwin's style.

ACO. G.16032.—*\*\*Roamer, roam back home* (V.) and *\*\*No foolin'* (Harry Bidgood's Orchestra). The first of these tunes is more melodious than most while at the same time having splendid rhythm and being really danceable. Harry Bidgood can play very well indeed.

VOC. X.9843.—*\*\*I never see Maggie alone* (V.) (Billy Mayerl and his Orchestra) and see "Waltzes." This, one of the first Vocalion electrical recordings, is an enormous improvement on previous Vocalion achievements, and Billy Mayerl has celebrated the occasion by surpassing himself.

COL. 4048.—*\*\*To-morrow morning* and *\*\*Let's talk about my Sweetie* (V.) (The Denza Dance Band). Another Denza record which is particularly to be recommended for its pleasant medium time. But that is only one of its good points.

## FOX-TROTS.

WINNER 4471.—*\*Oh, oh, oh, what a night* (V.) and *\*Lingering Lips* (V.) (Pavilion Players). The band has a certain "go," but the tunes are commonplace.

H.M.V. B.5100.—*\*\*The day that I met you* and *\*Hello Aloha, How are you?* (Savoy Orpheans). These are rather spoilt for me by their stridency, not a frequent fault of the Savoy Orpheans.

H.M.V. B.5099.—*\*Wimmin Aaah!* and *\*\*I'm taking that baby home* (Jack Hylton and his Orchestra).

WINNER 4462.—*Good-night* and *What can I say after I say I'm sorry* (two fox-trot songs by Stanley Kirkby).

WINNER 4465.—*\*\*Susie was a real wild child* (V.) and *\*\*Unfinished Symphony* (Regent Dance Orchestra). Both rather fast.

WINNER 4467.—*\*Buy bananas* (V.) and *\*\*In my gondola* (Regent Dance Orchestra). The second is a tune with plenty of variety—but again played rather too fast.

WINNER 4468.—*\*What! No spinach!* (V.) (Regent Dance Orchestra) and see "Waltzes."

ACO. G.16029.—*\*Who'd be blue?* (Harry Bidgood's Orchestra) and see "Waltzes."

ACO. G.16030.—*\*\*Who taught you this?* and *\*You've got those wanna go back again blues* (Harry Bidgood's Orchestra). Time, rhythm, and volume all good.

VOC. X.9844.—*\*\*I'm lonely without you* (V.) and *\*Adorable* (V.) (Don Parker and his Band).

REGAL. G.8642.—*\*Could I? I certainly could* (Corona Dance Orchestra) and see "Waltzes."

REGAL. G.8641.—*\*I'd rather Charleston* and *\*Five foot two, Eyes of blue* (Raymond Dance Band). Very fast and rather strident.

WINNER 4459.—*\*You've been a good pal to me* (vocal fox-trot by Gerald Adams) and see "Waltzes."

ZONO. 2792.—*Somebody's crazy about you* and *\*Here come's Malinda* (V.) (Bert Firmin's Dance Orchestra).

ZONO. 2791.—*\*\*Hard to get Gertie* and *\*Could I? I certainly could!* (Bert Firman's Dance Orchestra). An accomplished band.

WINNER 4480.—*\*Wandering on to Avalon* (V.) (Regent Dance Orchestra) and see "Waltzes." Loud.

WINNER 4475.—*\*\*Looking for a boy* (V.) and *\*That certain feeling* (V.) (Alfredo's "New Princes" Orchestra). This is a versatile band, but one which loses by its members looking too much to themselves.

WINNER 4472.—*\*Good-night* (V.) and *\*No foolin'* (V.) (Regent Dance Orchestra). Loud.

WINNER 4473.—*\*Sweet and low down* and *\*When do we dance?* (V.) (Alfredo's New Princes Orchestra).

BEL. 1051.—*\*\*Chinese Moon* (V.) (Virginia Dance Orchestra) and see "Waltzes." A tune with plenty of go and quite a well-sung vocal part.

H.M.V. B.5108.—*\*\*Tip-Toes Medley* (two parts) (Savoy Orpheans)

COL. 4033.—*\*\*Iyone, my own Iyone* (V.) and *\*Hi-diddle-diddle* (V.) (Ted Lewis and his Band). Some amusing stunts, almost in blues time.

COL. 4067.—*\*Chinese Moon* and *\*\*Moonlight on the Ganges* (V.) (Jay Whidden and his New Midnight Follies Band from the Hotel Metropole). The second is great fun.

COL. 4068.—*\*I'm walking around in circles* (V.) and *\*So is your old lady* (V.) (the Denza Dance Band).

COL. 4049.—*\*When the red, red robin* (V.) and *\*For Heaven's sake* (V.) (The Ipana Troubadours).

COL. 4063.—*\*\*Sweet and low down* (the Denza Dance Band) and *\*\*That certain feeling* (Percival Mackey's Band). Better than Winner, but not so good as the Zono. or H.M.V. records.

COL. 4064.—*\*Looking for a boy* and *\*When do we dance?* (Percival Mackey's Band). Everything sacrificed to noise.

COL. 4039.—*\*\*Give me to-day* (V.) and *\*Hard to get Gertie* (V.) (Jay Whidden and his Band). The first is quite a musicianly performance.

COL. 4040.—*\*That girl over there* (V.) and *\*\*My bundle of love* (V.) (Jay Whidden and his Band). The second is quite a good tune played by a band that has plenty of verve.

COL. 4042.—*\*\*The Pump song* (V.) and *\*Fiddle-dee-dee-dee* (V.) (Bert Ralton and His Havana Band).

COL. 4043.—*\*Some other bird whistled a tune* (V.) and *\*Big white moon* (Percival Mackey's Band).

COL. 4044.—*\*\*Slippery Fingers* and *\*\*When it's June down there* (Percival Mackey's Band). Percival Mackey is truly wonderful in his piano part.

COL. 4045.—*\*Poor papa* and *\*\*Pretty little baby* (Ted Lewis and his Band). Loud, slow, and strident.

COL. 4046.—*\*What good is "Good morning"?* (V.) and *\*No more worryin'* (the Denza Dance Band).

COL. 4041.—*\*Tune up the uke* and *\*Could I? I certainly could!* (V.) (Bert Ralton and his Havana Band).

WINNER 4476.—*\*Lonesome and sorry* (V.) (Regent Dance Orchestra) and see "Waltzes."

## WALTZES.

VOC. X.9843.—*\*\*Just a cottage small* (Billy Mayerl and his Orchestra) and see "Fox-trots." A rather familiar tune and not a brilliantly original one flattered by a good band.

BEL. 5023 (12in.).—*\*\*Tesoro Mio* and *\*\*The Skaters* (Sutherland Orchestra). Of the old-fashioned kind, but quite delightful—no frills, straightforward, and not too sentimental either.

WINNER 4468.—*\*What about me?* (Regent Dance Orchestra) and see "Fox-trots."

ACO. G.16029.—*\*My Irish home sweet home* (Harry Bidgood's Orchestra) and see "Fox-trots."

WINNER 4459.—*Too many parties and too many pals* (waltz song by Gerald Adams) and see "Fox-trots."

REGAL. G.8642.—*\*In the middle of the night* (Corona Dance Orchestra) and see "Fox-trots."

WINNER 4480.—*Always* (Regent Dance Orchestra) and see "Fox-trots."

BEL. 1051.—*\*Only for you* (V.) (Virginia Dance Orchestra) and see "Fox-trots." With a good vocal part.

WINNER 4476.—*An old-time song* (waltz song by Gerald Adams) and see "Fox-trots."

COL. 4038.—*\*Twilight on the Missouri* (Jay Whidden and his Band) and see "Spanish One-steps."

## SPANISH ONE-STEPS.

COL. 4038.—*\*\*My Carmeneta* (V.) (Jay Whidden and his Band) and see "Waltzes." This reminds me very much of old favourites, but it has a certain verve about it, borrowed perhaps, but better borrowed than absent altogether.

**N.B.**—In the above lists the titles of the best records are printed in heavy type (Clarendon), the rest in italics. Asterisks have been



used as an additional aid in pointing out comparative merit either of the tunes or of the bands that play them.

When only one band is mentioned in describing a record it means that both tunes are played by the same band. (V.) after the name of a tune indicates that there is a vocal chorus of some kind or other. All records are 10in. unless otherwise described. The abbreviations of makers' names are obvious.

The prices of the records in the lists are as follows: Aco.: 10in., 2s. 6d. Beltona: 10in., 2s. 6d. Columbia: 10in., 3s. H.M.V.: 10in., 3s. Regal: 10in., 2s. 6d. Vocalion: 10in., 3s. Winner: 10in., 2s. 6d. Zonophone: 10in., 2s. 6d.

## MISCELLANEOUS.

It has been indicated to me that I often omit to mention records which have been sent to me for review. I can't help it. Look at the space which is allowed to me! This month I have 75 double-sided records of the following makes: Aco, Actuelle, Beltona, Brunswick, Columbia, H.M.V., Imperial, Parlophone, Vocalion, Winner, and Zonophone. If all the other companies would do as Aco, Columbia, H.M.V., Imperial and Parlophone, and would print their bulletins complete in the advertisement pages it would be easy for any reader to see how many versions of *Poor Papa* or *Charley, take it away* I must have heard, and if I mention one in particular he may be pretty sure that it is one of the best. I really cannot be expected to mention all. Roughly speaking, I get the song records not of inferior singers necessarily, but of inferior songs. **Billy Desmond**, for instance, may be as good a singer as, say, **John Thorne**—and I think he is,—but the latter's records go to C. M. C., the former's to me, for review. **Ernest Pike's** record of the difficult *To Mary* (Regal 8645, 2s. 6d.) has been given—wrongly, I think—to me; but in my opinion it is much worse sung than nine-tenths of the rubbish-songs in my basket. Let me therefore repeat what I have said before, that the singing, the diction, and the recording of popular songs by all the companies are on a very high level, and that while I wade through the surf of sweeties and roses and moonlight and babies and Dixie and blues and smiles every month, it is only the wish-wash of the tune and words and only the occasional sting of an extra harsh voice which disturbs the monotonous excellence of the records. Besides, "H. T. B." reports on almost the same bulletins every month in his "New-Poor Records," so that between us we ought not to miss anything startlingly good. I've wasted a precious paragraph on this explanation, so now let me get to work.

Among the singers **Jack Smith** has scored another triumph with *To-night's my night with Baby* and *When the red, red robin comes bob, bob, bobbin' along* (H.M.V., B.2337, 3s.). This is really one of the best of the whole series, and should be bought without hesitation by everyone. He is marvellous. **Bobby Gray** (Winner 4469, 2s. 6d.) is extremely good in the same type of singing; he has the same range and an even gentler voice, but not the subtlety of humour. **Nick Lucas** in *Adorable* and *Bye-bye Blackbird* (Brunswick 3184, 3s.) is also in his best form, and the latter is an original type of song. **Jim Brown** (Actuelle 11126, 2s. 6d.) is very like Jack Brown (Vocalion last month) in Jack Smith songs. **Irving Kauffman** in Imperial 1622 and 1623 (2s. each) is well worth hearing, and the former is very attractively sung on both sides. I prefer the **Trix Sisters** sitting on top of the world to the vision of **Frederick Bishop** (Parlo. E.5641, 2s. 6d.), and **Charles Hart** being *At peace with the world* on the other side is not worthy of the **Justin Ring Trio** who accompany him. The best version of *Oh Charley, take it away* is by **Jack Charman** on Actuelle 11127 (2s. 6d.), but it is backed by an incredibly foolish song, and so it is on **Stanley Kirkby's** record (Winner 4460, 2s. 6d.); and as I don't like **Fred Gibson's** voice (Aco. G.16028, 2s. 6d.), I cannot really recommend any version of this apparently popular song. **Billy Desmond** is impeccable on any of his three records this month (Aco. G.16051, 16052, 16053, 2s. 6d. each); I like **Harry Shalson** much better when he is himself in *Oh, Miss Hannah!* and *Let the end of the world come to-morrow* (Imperial 1631, 2s.) than when he imitates Jack Smith; and I would draw attention to a charming new American comedienne **Jane Green** in *Honey Bunch* and *My Castle in Spain* on Zono. 2784 (2s. 6d.); two pretty good tunes. **Gerald Adams** is finely recorded, electrically, of course, in *Ketelbey's In a Persian Market* (Winner 4464, 2s. 6d.); this is preferable to his 4461 and 4477. Regal electrical recording is first class, but the voices of **Tom Gilbert** and **Fred Douglas** are painfully shrill, though the clearness of the words is as good as on any records that I know. Needless to say, **Foster Richardson's** fine voice makes a good record of *Perfume of the past* and *Good-night*, two of the best tunes of the

moment, on Zono. 2782 (2s. 6d.), and **Howett Worster's** two *Iolanthe* songs, *When Britain really ruled the waves* and the *Sentry's Song* (Voc. X.9874, 3s.) are splendidly sung and will be welcomed by Savoyards.

**Harry Fay** (Parlo. E.5643, 2s. 6d.) sings *I'm taking that baby home* with his usual spirit; **G. H. Elliott** (Aco. G.16050, 2s. 6d.), **Tom Barratt** (Winner 4478, 2s. 6d.), **Eddie Sheldon** (Winner 4474, 2s. 6d.), **Dick Henderson** (Aco. G.16026, 2s. 6d., and Imperial 1634, 2s.), **Lily Morris** (Winner 4479, 2s. 6d.), and **Peter Andrews** (Beltona 1044, 2s. 6d.), I have listened to without enthusiasm; but at least I have now mentioned all the records in my "vocal solo" pile!

Of vocal duets there are plenty this month, but no **Layton and Johnstone**. The one which I should like to star is the *Letter Song* from Jacobi's *Sybil* sung by **Gladys Moncrieff** and **Robert Chisholm** (Voc. K.05249, 4s. 6d.), which seems to me a model for all these musical comedy records. Of the others **Esther Walker and Ed. Smalle** make a capital record (Brunswick 3113, 3s.); I prefer **Jones and Hare**, the Happiness Boys, in the *Pump Song* and *So is your old lady* on Imperial 1630 (2s.) to their version of the former and of *Hi ho the Merrio* on Parlo. E.5646 (2s. 6d.); **Scovell and Wheldon** are at their most sympathetic in *Gentlemen prefer Blondes* and other songs on Parlo. E.5644 and E.5645 (2s. 6d. each); **Aileen Stanley and Billy Murray** are superbly recorded in frightfully American songs on H.M.V., B.2388 (3s.), but the telephone is as usual unconvincing; what ought to be a brilliant combination, **Gwen Farrar and Billy Mayerl**, proves disappointing on Voc. X.9887 (3s.), however good they may be on the wireless; **Nickolds and Howe** (Aco. G.16054, 2s. 6d.) have not got songs quite worthy of them; **Billy Desmond and Harry Dallas** (Aco. G.16027 and 16025, 2s. 6d. each), **Wright and Bessinger**, the Radio Franks (Actuelle 11128, 2s. 6d.), and **Ford and Glenn**, the Lullaby Boys (Col. 4050, 3s.) are good but uninspired; and the great find among duettists this month is **Corvell and Gosden** in *All I want to do* and *Let's talk about my sweetie* on Zono. 2786 (2s. 6d.). This is distinctly above the average and well worth hearing.

Of "male voices," **The Revellers** have achieved something of a triumph in singing *Valencia*, so that the words do not spoil the tune (H.M.V., B.2340, 3s.) and their record also of *No foolin'* and *Talking to the Moon* (H.M.V., B.2334, 3s.) and **The Merrymakers** in *Mah Lindy Lou* and *How dy do, Mis' Springtime* (Brunswick 3154, 3s.) should be added to their collection by all who like this ingenious rhythmical singing. A miniature concert, in two parts (Zono. A.302, 4s.) is in the style of the *Merrymakers' Carnival*, which I reviewed last month; it is a "vocal medley" with **Rudy Wiedoeft**, **Frank Banta** and other instrumentalists in support.

Of monologues, there's **William McCulloch** in some of his Scotch scenes on Col. 4057 and 4058 (3s. each), who will be welcome to many admirers, as will **Duffon Scott** (Beltona 988, 2s. 6d.) in two of his own Scotch monologues; **Joe Hayman** re-records *Cohen on the telephone* and *Abe Levy's wedding day* on Col. 4036 (3s.), but not to much advantage, if my memory serves; I used to know Cohen by heart, so perhaps my palate is jaded; nor does **Billy Bennett** in two of his rhymed absurdities, *Nell* and *The green tie on the little yellow dog* (Col. 4004, 3s.) get them across as pointedly as he does on the stage.

I seem to miss **Milton Hayes**, **Melville Gideon**, and **Layton and Johnstone**; and, apart from the **Jack Smith** record, it has not been easy to spot winners.

The instrumental records this month are good. **George Gershwin** himself makes piano records of the principal tunes in *Tiptoes*, *Sweet and low down*, and *Looking for a boy* on Col. 4065 (3s.) and *That certain feeling* and *When do we dance?* on Col. 4066 (3s.), while the last two are played as piano solos by **Percival Mackey** in the course of the *Selection* from the play given by **The "1926" Orchestra** on Col. 9183 (4s. 6d.). All these are good records. **Harry Bidgood** makes fairly good piano records of *Pensacola* and *Thanks for the buggy ride* (Aco. G.16043, 2s. 6d.), while **Lillian Bryant** aims higher with the *Golliwog's cake-walk* of Debussy, and *Chaminade's Air de ballet* (Regal G.8639). Her style is rather slap-dash for such delicate stuff. There must be a large public for Hawaiian music (or a great many records in stock to unload), and I refer enthusiasts to Imperial 1628 (2s.), Aco. G.16045 (2s. 6d.), and Voc. X.9876 (3s.). On the last you get a Hawaiian version of *La Paloma* which is nearly as queer as *O sole mio*, played by **Maurice Toubas** on a saw (Actuelle 11121, 2s. 6d.). This last has *Un peu d'Amour* on the other side. **Billy Whitlock** gives a jolly march, *Southdown Parade*, and an amusing two-step, *Chutney*, xylophone and orchestra (Parlo. E.5640, 2s. 6d.), and I would draw special attention to **Rudy Wiedoeft's** really remarkable saxophone solos, *Sax-o-Phun* and *La Cinquantaine* on Col. 4037



(3s.). The other remarkable record in this section is of **Ronald Gourlay's** whistling in the dainty *Dancing Lesson* and Chaminade's *L'Été* (Col. 4035, 3s.). A trifle shrill on the high notes, they are sheerly beautiful in the softer passages. The anonymous violin and mustel organ combination on Regal add a charming *Meditation* (*Thais*) and Godard's *Berceuse de Jocelyn* to their list (G.8640, 2s. 6d.). This should be very popular.

*La Paloma* and *O sole mio* are also available on one disc (Col. 4051, 3s.), played by the **J. H. Squire Celeste Octet**, which also supplies *Mignonette* (surely it is an exaggeration to give the composer's name as H. Nicholls?) and *Say that you love me* on Col. 4051 (3s.) and Braga's *Angel's Serenade* and Titi's *Serenade* on Col. 9116 (4s. 6d.). Apart from the occasional shrillness of the violin tone these are all worthy records. The medley fox-trot of *Old friends* from *Ta-ra-ra-boom-de-ay* to *Hitchy coo*, played by **Percival Mackey's Band** on Col. 9122 (4s. 6d.) is sure of a wide welcome; **Moschetto and his Orchestra** play a *La Bohème* selection without sounding blasé on Voc. X.9875 (3s.); the **Salon Orchestra** gives a slick version of *Neapolitan Nights* and *Allah's Holiday* (H.M.V., B.2336, 3s.) with bell effects as usual slightly out of tune; and **De Groot and his Orchestra** are at their unbeatable best in transcriptions of *Two little tired hands* and *Dear love o' mine* (H.M.V., B.2343, 3s.).

This is little more than a catalogue, which will prove tedious reading; so I add a note of the records which I shall personally keep to play to friends at cocktail time:—

Jack Smith, H.M.V., B.2337.  
Moncrieff and Chisholm, Voc. K.05249.  
Revellers, H.M.V., B.2340.  
Tiptoes Selection, Col. 4066.  
Rudy Wiedoeft, Col. 4037.  
Old Friends, Col. 9122.  
De Groot, H.M.V. 2343.  
Jane Green, Zono. 2784.  
Violin and Mustel Organ, Regal G.8640.  
Corvell and Gosden, Zono. 2786.

PEPPERING.

## NEW-POOR RECORDS

Machine used, Peridulce cabinet; sound-box, Peridulce; needles, Euphonic.

**ACO.**—Elsie Francis-Fisher, the best recording CONTRALTO on this list, sings Eric Coates' *Song of the Little Folk* (2s. 6d.). John Thorne, BARITONE, the sweet singer, records a couple of Howard Fisher's songs, *Spanish Gold* (2s. 6d.). **PIANOFORTE**, *Gnomen-Reigen*, Liszt (2s. 6d.). There are two fine dance numbers, quite unmistakably grand electrical recording, *Only for you* WALTZ, and *No Foolin'*, FOX-TROT.

**ACTUELLE.**—Going through this list by the courtesy of Messrs. Pathé, in reference to the new edition of "Gramophone Tips" I am preparing, I find there are just a few things that require special notice here. In the first place the 12in. dance records are priced 3s. 6d., and this will be a boon to those who prefer the larger size of record. I pride myself on my collection of UNCOMMON RECORDS; here are three excellent ones: Hand-saw and piano, *I Love the Moon*; whistling, *Beyond the Clouds*; oboe and piano, *Villanella*. All three sound like electrical recordings and cost 2s. 6d. each.

**BELTONA.**—Electric recordings of the very highest class now appear on this list. First I must put May Huxley's SOPRANO *Ah! Fors' è lui* (4s. 6d.) from *Traviata*—in full. I cannot find the least fault either with the singer's mental or vocal work, and the recording is perfect, I having nothing better in my cabinets.

Another good vocal recording is Cowen's *Onaway, awake beloved* sung by Howard Fry, BARITONE (3s.). A couple of WALTZES on a twelve inch disc is a useful dance number. The orchestra is not jazz. *The Skaters* (4s.). SCOTS NUMBER, *Red Rowan Quadrilles*, three half-crown discs, played by violin and piano, and having a big tone. **MILITARY BAND**, *Varsity March* (2s. 6d.).

**GUARDSMAN** (Messrs. Lugtons, Old Street, E.C.).—As an introduction to this half-crown list get Phillip Sampson's VIOLIN (with piano) waltz, *Dreamer of Dreams*; both playing and recording leave absolutely nothing to be desired..

**HOMOCHORD.**—There is a 12in. ORGAN solo at 4s., *Allegretto*, Wolstenholme. Everyone who bought the **MILITARY BAND** record last month of the *Funeral March of a Marionette* is crying out for more of the same class of clean and true electrical recordings. Here are two at 2s. 6d. each, *Marche Slave* and *Praeludium*.

WALTZ, *Sympathy* (2s. 6d.). **PIANOFORTE.** Here is an old one I have only just come across, *Impromptu in E flat, No. 2*, Schubert, a delightful example (4s.). Compare this with your best new or old style pianoforte record.

**IMPERIAL.**—**ORCHESTRAL**, *The Merry Widow Waltz* (2s.); Teddy Brown's well-known xylophone dance band plays *That Girl over there* (2s.). **BRASS BAND.** The Australian Commonwealth Band plays the fine *Ravenswood March* (2s.).

**PARLOPHONE.**—Another surprise this month, a SOPRANO with a golden voice, a full voice of the class to which Emmy Bettendorff's belongs, but an essentially sweet singer whose records are in the first class because she never wakes the resonance of the recording horn or causes the recording diaphragm to blast. I will wager she sounds well even through a mica sound-box and a tin horn. *Der Freischütz*, two selections sung by Meta Seinemeyer (4s. 6d.). **VIOLIN AND PIANO**, *Zigeunerweisen* (in full) exquisitely played by Tossy Spiwakowsky on the violin and well recorded for both instruments (4s. 6d.). I think Parlophone recording suits the 'CELLO better than any other make of records; Dvorák's *B minor Concerto*, played by Emanuel Feuermann. **ORCHESTRAL.** Edith Lorand has two full-toned and straightforward selections from *Lilac Time* and *Boccaccio* (4s. 6d. each). Ronnie Munro is exceedingly good in *Buy Bananas* and *Good Night*, two unapproachable numbers for dancing to at 2s. 6d. each.

**REGAL.**—Both the 12in. records issued this month and by Keteleby's **MILITARY BAND** are good. *Wedding March* and *Madame Butterfly* (4s. each). Kenneth Walters, BARITONE, is always good. *The Yeomen of England* (4s.). The exquisite surface, coupled with the correct, if light, recording of the **PIANOFORTE**, makes the well-known *Pierette* (2s. 6d.) worth acquiring.

**VELVET FACE AND WINNER.**—Two great Bach numbers, selected for their undoubted beauty; 12in. records at 4s. each! I like best Miss Marie Novello's great performance on the **PIANOFORTE** of Tansig's setting of the well-known *Organ Toccata and Fugue*. The recording is light. Then there is a setting of the great *Prelude, Choral and Fugue*, played by a **MILITARY BAND**. D. Popper's 'CELLO *Tarantelle, Op. 33* is well played by Anthony Pini (4s.). Half-crown numbers are *Ballet Egyptian* (two discs), the best performance to date by the Palladium Octette; *Mattinata*, a glorious song well sung in Italian by Nicola Fusati; *Marcheta*, played by harp, fiddle and 'cello, and with every note of the harp part showing clearly and well.

**ZONOPHONE.**—The best POPULAR SONGS sung by a lady this month are, in my opinion, Miss Elsie Carlisle's *I Love my Baby* with *Comin' thro' the Cornfield* on the reverse (2s. 6d.). Electrically recorded, Sydney Coltham's voice is better than ever. As a singer of English songs he is clearly to remain my favourite TENOR. *I'm calling Love for You* (2s. 6d.). Marjorie Hayward's VIOLIN records perfectly under new conditions *Adriana Lecouvreur* (intermezzo) (2s. 6d.). Another UNCOMMON RECORD, *Siciliano*, violin and celeste (2s. 6d.).

**ULTIMATE SELECTION.**—**ORCHESTRAL:** *Boccaccio* (PARLO). **PIANOFORTE:** 12in. full recording, *Impromptu in E flat, No. 2*. (HOMO.). **LIGHT RECORDING:** *Organ Toccata and Fugue* (V.F.); 10in., *Pierette* (REGAL). **LIGHT SOPRANO:** *Ah! Fors' è lui* (BELTONA). **SOPRANO:** *Der Freischütz* (PARLO.). **CONTRALTO:** *Song of the Little Folk* (ACO). **TENOR:** *Mattinata* (Winner). **BARITONE:** 12in., *The Yeomen of England* (REGAL); 10in., *Onaway, awake beloved* (BELTONA). **WALTZES:** 12in., *The Skaters* (BELTONA); 10in., *Only for You* (ACO). **UNCOMMON RECORDS:** *Siciliano* (ZONO.); *I Love the Moon* (ACTUELLE); *Villanella* (ACTUELLE). **VIOLIN AND PIANO:** 12in., *Zigeunerweisen* (PARLO.); 10in., *Adriana Lecouvreur* (ZONO.). **VIOLIN AND PIANO WALTZ:** *Dreamer of Dreams* (GUARDSMAN). **MILITARY BAND:** *Praeludium* (HOMO.). **MILITARY BAND MARCH:** *Varsity* (BELTONA). **JAZZ:** *Buy Bananas* (PARLO.).  
H. T. B.

## Exchange and Mart (continued from page xxx)

### FOR SALE

**DANCE** Records. 35 H.M.V., Columbia. Latest electrical numbers. As new; 1s. 3d. each. Lot 37s. 6d.—1 ARGYLL MANSIONS, S.W. 3.

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